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ART TREASURES OF GERMANY

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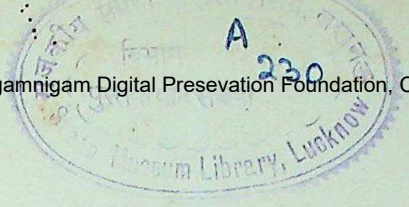

ART TREASURES OF GERMANY

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With an Introduction by
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And Commentaries on the Illustrations by
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B.T. BATSFORD LTD.
London

38.80

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TRANSLATED BY P. GORGE

704.943

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MADE AND PRINTED IN GERMANY
FOR B. T. BATSFORD LTD. 4. FITZHARDINGE STREET. LONDON W. I.

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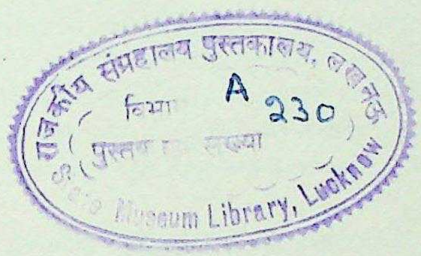
INTRODUCTION



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Introduction

There was a time – not so very long ago – when art was discussed only amongst artists. Occasionally, a fairly knowledgeable patron or a client might have a few suggestions or requests; but the real struggle of creating took place in the artist's heart. Originality was not aimed at – it either came by itself or not at all. Styles were not proclaimed but developed. If a painter, a wood-carver or a stonemason was called "master", he had earned this title as member of a guild. It expressed his standing as a man who practised his craft within his community. His work would have been unthinkable if there had been no demand for it. Art served a purpose; it was not there for its own sake, but to decorate, to perfect and to glorify. The phrase "art for art's sake" only dates from the end of the last century. Cult and culture – words of a common root – had but one meaning: to pay tribute to the powers of this world and, even more, to worship the supreme power who rules the Universe. One spring has fed the arts of many races, as the book of books, the Bible, proves Homer, in the Iliad and the Odyssey shows all activity on earth guided by a Divine power. Primitive peoples caught the images of their gods and demons in their masks. Even dance was originally part of a ritual. Indeed, the desire to adorn, love for the other sex, the lust for power and even the need for objects of every day use have turned many a craft into a minor art and have even inspired great art itself. But Man's most outstanding achievements were undoubtedly created when he remembered his Divine origin.

But, growing increasingly sophisticated and enjoying the processes of their craft more and more, art and artists gradually moved away from this background. Each people has had its "Age of Englightment" although the complete emancipation of the artist only happened in modern times. The ancient Greeks already introduced themes of this world increasingly into their art during the Hellenistic phase. (Their attitude to their gods and to the world was, however, never as Puritan as that of the Christians, who often equated piety with asceticism.) We have seen the same development in the Western art of the last two centuries.

The demand that art should be independent and self-sufficient has only been formulated very recently. Opinions differ violently even to-day, in the middle of the twentieth century. The champions of modern art – who believe in independence – see themselves battling on one front against the upholders of a fundamentally religious art and on the other against those who want to dedicate their work not to the glory of God, but to the glory of the man of power.

Those who look at the examples illustrated in this book – they are all from German collections and are shown only for their intrinsic merit – will feel that these products of the art of one and a half centuries reflect in their great majority the truly worth-while lives of our ancestors. They, too, suffered sickness and war, they also had their passions and their problems; but their lives were rooted in the Divine. Even works that portray men of power – such as Charlemagne – introduce a higher concept or at least submit to it. The world was portrayed as Christian for over a thousand years and our art, also, was essentially Christian.

We hope to say this without any bias. It is an experience that will come to anyone who looks at this book free from prejudice. We live in an age of transition. But Charlemagne's Palatine Chapel, the bronze gates of Hildesheim Cathedral, the Sybils tapestry at Lüne convent, Grünewald's "Christ on the Cross", Peter Vischer's Sebaldus tomb at Nuremberg, Rembrandt's "Jacob's Blessing", Klaus Berg von Güstrow's head of an apostle and the Birnau Honeythief could only have been the products of a Christian age, made by masters who wanted to work in harmony with the Creator and His universe. It might be argued that

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it was primarily an ecclesiastical art. In this case, the works of Michelangelo, Mantegna's and Piero della Francesca's frescoes, Riemenschneider's altars and much else would also be "ecclesiastical art", just as Bach and Monteverdi would have been "church musicians". When church and state were wedded to each other, the children of this alliance also had a natural feeling for religion. And since the artist is always the most sensitive representative of his age, he could hardly avoid sharing his contemporaries' most fundamental experience.

Over a thousand years lie between the earliest beginnings of Christian art in the West and its fading-out; it is the period covered by this volume. Some of the finest examples of an earlier "pagan" age and outstanding works of the art of the seventeenth and eighteenth centuries have been included, both as a worthy introduction and as an epilogue. Watteau and Boucher already belong to Rococo art, the successor of Baroque, in which Christian art celebrates its last triumphs, often against a background that is very secular indeed. But however important the religious aspect of European art may be – the interpretation, the artist's touch, count far more than the theme. Not the exalted motive, but the genius of the artist and power of expression decide. Artists still try their hand at religious themes. Churches are still being built, altars are put up, pictures are painted and statues are cast or carved. The future will tell if the artist of to-day could really integrate himself and his work with his time. The objects shown in this volume have passed the test of time and belong to the great treasury of German art, not because they are the products of "Christian" art, but because of their intrinsic qualities. Stephan Lochner's "Madonna in the Rose Bower" is a delightful example of the cult of the Virgin: yet any Moslem or Buddhist with a sense of beauty will admit that it is equally delightful as a work of art. The Temple of Poseidon at Cape Sunion or the temples at Paestum still speak to us – not because they were the dwellings of the gods, but because they express Man's eternal longing for beauty. As works of art, these abandoned temples have survived the world of Ancient Greece by over two thousand years. Can there be better proof that art exists in its own right? They were temples, but each of them is – even as a fragment – a witness to the intransitoriness of art.

Some of the "treasures" appeal not only as works of art, but also because they are made of precious materials. An object like the shrine of Our Lady at Aix-la-Chapelle makes us almost feel that it could not have been made by human hands. It combines gold, precious stones, beauty of form and superb craftsmanship to the most extraordinary degree. It must be remembered that it often took more than a quarter of a century to make such pieces. Time in 1215 was not looked upon as it is now; the men who created this shrine did not begrudge twenty-two years. The carved doors of St. Maria im Kapitol, too, are not a product of the artist's need to express himself. Who knows, if the men who carved them even boasted of the title "artist"?

Most of it was just plain handwork, an every-day task carried out lovingly, conscientiously and with an enduring patience that we can hardly imagine today. Here, too, our eyes are opened to another age, another world. Undoubtedly, the artist's work was harder, the process of creating was more painful. But it was less anti-social, simpler and less problematic. A work of art appealed through precious materials, through the power of its composition and, most of all, because it served a higher purpose. The very limitations often produced great art, just as a dancer, whose movements are deliberately restricted, might achieve supreme triumphs.

It would be foolish to associate a strong faith with conventional art, although present-day devotional articles – their "style" has even affected church architecture – have done much to encourage such a belief. But works like the Roettgen Pietà or the Andernach crucifix prove that great artists were always able to break the fetters of convention. Their genius speaks to us because it transcends time. Matthias Grünewald is no exeption: revolutionaries also existed amongst masters whose names have been long forgotten. They, too, achieved bold and individual solutions, for it is only the artist's approach that makes a theme interesting.

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The last fifth of this volume leaves the sphere of specifically Christian art. The artist increasingly conquers the world around him. Certainly, portrait and landscape had existed before, but they rarely appeared in their own right. They were usually part of a religious painting, where a donor was portrayed or where the Christ child and John the Baptist might play in a meadow. But the new subjects, too, are only meant to show another side of the same theme. Lucas Cranach's Venus was painted in the sixteenth century, Boucher's "Reclining Nude" in the eighteenth. But Cranach's frontal view of a full-length nude seems less suggestive, more Christian and more chaste than Boucher's young girl. Merciless realism carries Goya's portrait of Queen Mary Louise of Spain already to the threshold of modern art. It is all too clear in which direction art moves and we know that this movement cannot be stopped.

But here we already anticipate another age. Works that foreshadow the future have only been introduced to mark the scope of this book, just as we illustrated the Porta Nigra or a Frankish eagle brooch at the beginning. A thousand years of truly great art stretch between these limits. It is not only individual works like paintings, frescoes, carvings, statues and altars that delight us. They are all an integral part of Gothic, Romanesque and later buildings, of sacred and profane houses, of the dwellings of God and Man. They all express the glory of an age that has left its marks all over Europe.

Some of our examples are the works of great foreign artists, although German masters were responsible for most of them. Many lesser names have been introduced, which have hitherto been known only to a few connoisseurs. The joy of new discoveries will be added to that of recognition. We know that the horrors of total war have deprived us – and others – of many great treasures. But more than we dared to hope has been preserved. We have a right to enjoy it and we have a duty to be aware of such an inheritance, that belongs to all who can truly appreciate it.

Rudolf Hagelstange

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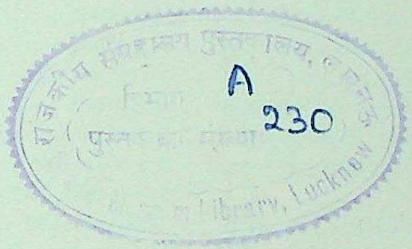
THE ILLUSTRATIONS



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THE HIDDENSEE TREASURE (ill. 33). The finest surviving example of early German art was brought to light by accident: a disc fibula, ten cruciform pendants, four links of a gold necklace and, finally, a plaited gold necklace were all washed ashore at Hiddensee between 1872 and 1874. They were probably made by a Danish goldsmith round the year 1000. The more or less abstract animal ornaments of Viking art were retained in pagan Scandinavia until the twelfth century, although Germanic art in England and Central Europe had already acquired its medieval and Christian character about 300 years earlier.

OSTROGOTHIC EAGLE BROOCH (ill. 34). The simple and handsome brooches of the age of the Barbarian invasions occur throughout Thuringia, Northern Italy and East Prussia. Like our Ostrogothic eagle brooch from Cesena near Ravenna (c. 500), they were often decorated in precious cloisonné enamel. They are undoubtedly based on antique models, as the round shield and the cross indicate. But the force of expression, achieved with such economy, is Germanic. Comparison with the eleventh-century brooch from the treasure of the Empress Gisela shows that we have before us a characteristic example of early Germanic art.

FRANKISH HELMET (ill. 35). The decoration of this eight-century helmet reveals another aspect of early Germanic art. The Hiddensee treasure is an example of the abstract early Jellinge Style. Germanic art from about 600 onwards became more naturalistic. Although the bands holding the crown together are decorated with an abstract pattern along the lines of rivets and with two crosses to the right and left of the central join above the forehead, the design on the headband – grapes and birds – is already borrowed from nature.

ROMAN REMAINS (ills. 36, 37). The influence of Roman civilisation on the peoples of the occupied Germanic lands during the first centuries A. D. can hardly be overrated. The inheritance of Roman art shows again and again along the valleys of the Rhine and the Moselle. Roman depots, barracks and settlements of officials were built everywhere along the Limes. Roman buildings not only had central heating, but were often also decorated with mosaics (see ill. 37). Treves, then a city of about 80,000 people, was the cultural centre of Roman-occupied Germany. It experienced a great flowering under Constantine the Great, Valentinianus I and Gratianus and was at times one of the three capitals of the Roman Empire. The Porta Nigra, a solid stone structure, was the Northern Gate of the Roman fortifications, and was built between 313 and 316 (ill. 36).

IVORY CARVINGS FROM A MEROVINGIAN PYX AT WERDEN (ill. 38). Germanic art only gradually accepted the human form. Man was not yet experienced as an individual. The Christ figure on the Werden reliquary (the product of the sixth or seventh century) is essentially part of a pattern and is still treated in an entirely two-dimensional manner. The body, apart from the outline, is merely indicated. The interpretation still recalls the Wotan myth.

THE NIEDERDOLLENDORF TOMB (ill. 39). This seventh-century tomb-stone at Niederdollendorf near Bonn shares many features with the Christ figure on the Werden reliquary. "Natural" vision as we understand it – in reality the culmination of a long development – obviously did not come easily to the Germanic artist. Instead, he emphasised features that are both important and have mythical significance: head, eyes, feet, sword and the birds above dominate the picture.

AIX CATHEDRAL (ills. 40, 41, 65). Charlemagne ordered the churches of his empire to be built in stone after antique models. Yet the octagonal Palatine chapel at Aix-la-Chapelle – the work of Master Odo of Meth (c. 800) – is an entirely original achievement and heralds the beginning of Christian architecture in the West. A palatine chapel was a room set aside for the Emperor and his court. The word "chapel" is derived from "cappa", the hooded mantle of St. Martin, which is preserved in the original "chapel" in Paris. Approaching the shape of the circle, the octagon at Aachen – in contrast to the square plan – expresses brilliantly the autocratic and centralist nature of Charlemagne's rule (ill. 40). The walls of the Palatine chapel were standing between 780 and 790, Pope Leo is said to have consecrated the building on January 6th, 805 and Charlemagne was buried in it in 814. Thanks to its solid construction, the chapel has survived for over 1150 years virtually without any damage. The so-called coronation seat (ill. 41), a box-like, unadorned marble throne, also dates from Carolingian times. For over six centuries, it was considered the symbol of the assumption of full Imperial powers. The Emperor's election only became effective when he had been seen seated on the throne. The Palatine chapel was not enlarged into a cathedral until after the death of Charlemagne. The gothic choir was begun in 1365. It contains the famous ambo, an early form of the pulpit (ill. 65), which Henry II gave to the church before 1024. The ornaments on the ambo were reset on several occasions. To-day, they consist of four embossed gold reliefs of the Apostles, four Egyptian ivory reliefs – dating from the fifth or sixth century – which have been set in the outer frame and a number of articles

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that can almost be classed as curios. Amongst these are agate chess figures and an oriental bowl of rock crystal. An age that delighted in decoration did not hesitate to use such objects freely.

THE GATEHOUSE OF THE MONASTERY AT LORSCH (ill. 42). The Carolingian gatehouse at Lorsch forms part of the remains of a Benedictine abbey which was suppressed by the Reformation. It was built as a triumphal gate or a hall for the reception of Charlemagne, who visited the abbey in 774. The coloured masonry, the round arches, and the open ground floor — still entirely in the roman tradition – are characteristic of the architecture of the age.

ST. PANTALEON'S, COLOGNE (ill. 43). St. Pantaleon is one of the earliest of Cologne's larger surviving churches. It was founded by Archbishop Bruno, the brother of the Emperor Otto I, as a Benedictine abbey church. Considerable portions of the Ottonian structure (c. 1000) are still standing, especially the remarkable Western section, which looks from the outside like a transept, although it is split up into three rooms. Carried on powerful arches, it joins the undivided interior of the church.

ENGER RELIQUARY AND LOTHAR CROSS (ills. 44, 45). Both, the Enger Reliquary (ill. 44), made in the shape of the bursa or pilgrim's bag, and the Lothar Cross from the Aix Cathedral treasure reflect the Germanic love of decoration. The Lothar Cross (tenth century) used to be carried at the head of the procession during the coronation ceremony at Aix. It is covered in filigree, precious stones, and gems. The latter include a red sardonyx portrait cameo of the youthful Emperor Augustus of the early days of the Roman Empire. The Enger reliquary, too, sparkles with precious stones, while the animal figures near the clasp recall old Germanic ornaments.

MEDIEVAL ILLUMINATION (ills. 46, 47, 55, 56, 57, 58). The chapter on painting in the West should properly begin with fresco painting, but no Carolingian examples survive. Fortunately, we possess many priceless documents of monastic skill and patience in the form of illuminated codices and evangeliaries. These are not simply paintings on a reduced scale. The word "miniature" is not derived from "minute", but from "minimum" or red lead, the material originally used for painting initials. Illuminating is true painting, often of a very high order indeed. The page of St. Mark (ill. 46), with his almost baroque robes, belongs to the Book of the Gospels of the Abbess Ada of Mainz (c. 790), a legendary sister of Charlemagne. "Christ on the Sea of Galilee" (ill. 56), painted two centuries later, shows a very different approach. It is part of a Book of the Gospels written for the Abbess Hitda of Meschede. Though full of drama, the scene is also brilliantly observed. But one of the finest example of the illuminator's art — and indeed of Western art itself — is the Book of Gospels of Otto III, a product of the famous Reichenau School. "The Vision of St. Luke" (ill. 57) personifies most impressively the profound and ecstatic faith of the Ottonian age. The miniatures in the Book of Pericopes of Henry II — painted between 1002 and 1004 and closely related to the Book of Gospels of Otto III — are of a different kind. The colours are delicate, the lines flow calmly throughout, from the "Adoration of the Magi" to the "Annunciation of the Shepherds" (ill. 58). The bindings of these Codices often equal the pages in splendour. The cover — of earlier origin than the book — of one of the most magnificent manuscripts of the Ottonian era, the Book of Pericopes of Henry II, is decorated with scenes from the Passion, carved in ivory and surrounded with a border of cloisonné enamel and precious stones (ill. 47). The Codex Aureus of St. Emmeram already reflects a changed attitude. Instead of a crucifixion, the cover shows Christ in Glory, surrounded by the Evangelists within a jewelled setting (ill. 55).

THE ESSEN MADONNA (ill. 49). The Essen Madonna dates from the first half of the eleventh century and is part of the treasure of Essen Cathedral. Like Henry II's Basle antependium, which is considered to have had a decisive influence on Salic sculpture, the Essen Madonna is so impressive because the sculptor has created his effect with the utmost economy. The statue is 2 ft 6 ins. high and consists of a wooden core sheathed in silvergilt. The slight accentuation of various features, the raised left shoulder, the left arm supporting the child, or the fall of the draperies are scarcely noticed. All movement seems to take place within and gives the statue an air of great devotion, despite the artist's deliberate restraint. Yet, with all those typically Ottonian traits, the Essen Madonna is already a characteristic work of the Salian period.

THE GERO CRUCIFIX (ill. 50). Some art historians hold that the Gero crucifix in Cologne Cathedral was made in 970, others attribute it to the year 1180 because of the powerful, realistic treatment of the crucified Christ. But almost everything speaks for the earlier date and for the link between the crucifix and Archbishop Gero, its supposed donor. Gero died in 976. Thietmar von Merseburg tells that Gero placed a host into the head of the Christ. The opening is still there. There are several examples of a plastic and three-dimensional treatment of the human form in Ottonian art. The reason for the difference of opinion is the intensely human expression of the face: the head with its tortured gaze sinks to the left, the lifeless body appears in all its heaviness. Great and yet restrained suffering make this work a unique and deeply moving example of Ottonian art.

THE CHAPEL OF ST. MICHAEL, FULDA (ill. 51). It has occasionally been suggested that the Palatine Chapel at Aix with its octagonal plan was — like a

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number of other churches — modelled on the Church of the Holy Sepulchre in Jerusalem. Undoubtedly this happened in the case of the circular burial chapel at Fulda, which was completed by Abbot Hrabanus in 822. A monastery had already been founded in the days of Boniface, on the same spot, near an "eihloha" or oak forest by Sturmi the Bavarian. The new burial chapel of this monastery was dedicated to St. Michael. Although the outer walls have been merged into a later building, the round interior has remained unchanged, except for an upper storey added in 1093. A replica of the Holy Sepulchre stood at one time in the centre of the rotunda.

THE BERNWARD DOORS AT HILDESHEIM CATHEDRAL (ills. 52, and 53 above and below). Bronze gates were already known in Carolingian times. Amongst the most famous are the gates of Aix Cathedral, given by Charlemagne, and the gates of Mayence Cathedral, inspired by the Aix gates and cast by Meister Berengar by order of Bishop Willigis (975—1011). Bishop Bernward of Hildesheim, whose tenure of office lasted from 993—1022, had seen these gates and also knew the magnificent reliefs on the wooden doors of S. Sabina in Rome. The doors of St. Michael's at Hildesheim — now in the Anna Chapel of the cathedral — were similarly decorated with scenes from the Old and the New Testament. It is obvious that two masters of different calibre must have been at work. But it is more interesting to us that these gates, cast in one piece in 1015, should portray Man's great inner struggle during the Ottonian age: he now felt that he had to face the Godhead as a creature enmeshed in original sin. The eight fields on each door tell the story of the Creation of Man up to Cain's fratricide and the story of Christ up to the Crucifixion in a "symbolic antithesis": the Fall of Man appears opposite the Crucifixion, "Christ before Pontius Pilate" opposite "God questioning Adam". Foreign models were undoubtedly used for some portions; the figures appear rather coarser than elsewhere. But the concept behind the masterpiece — the first example of German bronze sculpture — is entirely original.

FILIGREE CLASP (ill. 54). The treasure of the Empress Gisela — often called the Empresses' treasure, since the pieces are not of the same date — included a pair of pendants or brooches. They were found in 1896 sealed into a wall in a basement in the Mayence ghetto and have been in the Darmstadt Landesmuseum since 1933. These clasps are stylistically very close to the old German Imperial Crown in Vienna and were probably made around the year 1000. Shaped like eight-pointed stars, each is made to appear as if it consisted of two crosses, one resting diagonally above the other.

BRONZE RELIEFS ON THE GATES AT THE SOUTH FRONT OF AUGSBURG CATHEDRAL (ill. 59). Although these relief panels are like a gentle reminder of Classical Antiquity, compared to the powerful language of the Bernward gates, they are — with all their dependence on earlier models — works of art in their own right, and owe their charm to the technique of the bas reliefs and almost sophisticated treatment of the outline. They were made around 1020. A livelier hand has added scenes from the story of Creation to the original series of the months and the seasons.

THE EXTERN STONES (ill. 60). In 1115, the site of the "Extern Stones", a scene of ancient rites at Horn in Westphalia in the Teutoburg forest was turned into a place of Christian worship by the monks of Abdinghof in Paderborn. There is no trace of the realism so characteristic of Ottonian sculpture. The figures of the gigantic relief of the descent from the cross — it is roughly fourteen feet wide and eighteen feet high — seem merely drawn into the stone, and look almost as if they were cut from pieces of cardboard. The artist was undoubtedly influenced by Byzantine ivory carvings.

THE HEAD OF ST. METRONUS (ill. 61). Only parts of the Ottonian burial chapel of the convent church at Gernrode survice. Many features were added later. But the stucco reliefs with Christ, the Virgin, and Mary Magdalen are Ottonian. They are distinguished by their serenity, their monumentality and the restrained modelling. The head of St. Metronus (c. 1000), with its wide-opened eyes, the soft lines of the forehead and the expressive lips is no less characteristic of the Ottonian artist's closeness to life. The strength of expression, as much as the interpretation, make it a mature work of art.

THE WOODEN DOORS OF ST. MARIA IM KAPITOL, COLOGNE (ills. 62, 63). These are the only surviving carved wooden doors from the Early Middle Ages. Made in the middle of the eleventh century, they are nearly sixteen feet tall and over seven feet wide. Each door contains thirteen scenes from the New Testament (ill. 63), beginning with the Annunciation in the upper left hand corner and ending with the Whitsun miracle on the lower right (ill. 62). These doors occupy a unique position in the sculpture of their time. The figures still seem unself-conscious and close to life, although the composition can only be understood as the manifestation of the Salian feeling for form.

THE PORTABLE ALTARS OF ROGER VON HELMARSHAUSEN (ill. 64). It has never been clearly established whether the Presbyter Theophilus and the monk "Rogker von Helmwardeshusen" are identical. If they are — and there are many indications in favour — we would have the very rare example of a theoretician who was also an artist, or of an artist who laid down his theories in writing. The Presbyter Theophilus was the author of a treatise "Schedula diversarum artium" (c. 1100),

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in which he compiled a number of technical instructions relating to the arts mostly from Byzantine sources. — He stressed with great emphasis that the hands of the goldsmith produced many things indispensable in the ritual of the church. The monk Roger von Helmarshausen, was responsible for a portable altar, made in 1080 for the Paderborn cathedral treasure as a gift of Bishop Heinrich Werl, and for another portable altar for the convent of Abdinghof in Paderborn. While the figures in the reliefs of the first altar seem to have the restraint of the severe Salian style, the Abdinghof example surprises through the lively, indeed sometimes highly dramatic, outline of the figures. Such a work is not merely the fruit of great scholarship, but the achievement of an artist of the highest originality and outstanding skill.

IVORY CARVING OF 1130 (ill. 66). This ivory carving of the Nativity is of only slightly later date — c.1130 — than the highly linear relief of the Extern Stones. This carving stands at the end of the Salian period. The strictly linear character and the hard, straight lines so characteristic of the figures in ivory carvings, have been abandoned for a greater plasticity, where each gesture — appart from expressing the theme — seeks indeed to dramatise. The wings of the angels unfold with great movement, the very arms of the shepherds express wonder. The area of the carving is still entirely covered in the manner of ikon painting, but the scene is already dissolving into groups of separate motives.

THE CHOIR SCREEN AT ST. MICHAEL'S, HILDESHEIM (ill. 67). Towards the end of the twelfth century sculpture in the region round Cologne acquired a Classic elegance, in the hands of the stone carver no less than in those of the goldsmith. French influence, brought to the Rhineland by travelling artists from the West, as well as local tradition, contributed greatly to the achievements of the Hohenstaufen period. The master of a whole series of stucco reliefs was steeped in this tradition of Cologne. He was active in the church of Our Lady at Halberstadt round 1190 and probably also created the tympanum above the doorway at St. Godehard Hildesheim (c. 1200). But another example at Hildesheim is of greater importance. This is the stucco relief at the Northern choir screen of the Michaelis church. The virgin under the central arch is flanked on each side by six Apostles, whose posture already shows a loosening of the characteristic stiffness of the Salian style, the main epoch of the Romanesque. This places our reliefs at the beginning of the great flowering of Classic sculpture in Germany during the Hohenstaufen period.

THE ABBEY CHURCH AT EBERBACH (ill. 68). The most striking feature of the church of the Cistercian abbey at Eberbach is the clear architectural concept. The church was built to replace a timber structure and was consecrated in 1186. The nave, divided into five and a half squares and roofed with a ceiling of intersecting vaults, rises high above the aisles. The interior is of an almost ruthless simplicity. Yet this sober Romanesque Spirit appeals to us very strongly to-day.

THE ALPIRSBACH LECTERN (ill. 69). The renewed use of statuary in connection with church equipment recalls the sculpture of Antiquity and forms a strong contrast to the Salian epoch, when the human form was always used in its own right. To the function of service was now added another, namely symbolism. There could be no better illustration of this point than the carved wooden lectern of Alpirsbach (c. 1150), now in Freudenstadt. The figures of the four Evangelists carry the reading desk, marked with their symbols. Only the gesture of their arms indicates that they are supporting a load. The figures, even in their fourfold repetition, give an impression of outstanding monumentality. Their severe posture makes them one of the leading examples of the "Romanesque", the term used formerly to describe the art of the Ottonian, Salic, and Hohenstaufen periods.

THE CORONATION CATHEDRALS (ills. 70, 71, 74, 75). Only a short drive separates the three great Romanesque cathedrals on the left bank of the Rhine. The six towers of the mighty building begun by Archbishop Willigis, rise into the sky above Mayence. The Cathedral was completed in its earliest form on 1002, although work continued throughout further centuries. — Spires Cathedral, begun by Conrad II to replace a Merovingian church built by King Dagobert in 630, was largely completed by Henry III, although transept and choir were not finished by Henry IV until after 1082. The Cathedral was of special significance to the Salian Emperors since it was their burial place. But it must not be assumed that they meant to make it their monument; only a later age, beginning with the Emperor Maximilian, developed the concept of posthumous glory and tried to turn the Cathedral into a mighty Imperial monument. The church suffered a tragic fate when the French set fire to the city in 1689. It fell a victim to the flames and was almost completely destroyed. The rebuilt Baroque church was again the victim of deliberate destruction in 1794. Leo von Klenze realised the importance of the original structure after the Napoleonic wars; the Cathedral rose again between 1820 and 1822. It was a change indeed. The splendid stone vaulting, the form inherent in the construction of the walls, is amongst the earliest in Germany. The interior still reflects the magnificent concept of its Salic builders. The crypt at Spires (ill. 70), the resting ground of so many German Emperors, is amongst the finest examples of Salic architecture. The stone sarcophagi of the Salic rulers bear no inscription, apart from names. Rudolf of Habsburg's tomb, however, has been treated more elaborately. His tombstone was discovered in the Johanniterhof at Spires in 1811. The work

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of a sculptor from the Rhineland, it was made between 1280 and 1290, while the Emperor (d. 1291) was still alive. — By comparison with the princely splendour of Mayence and the majesty of Spires cathedral, Worms Cathedral, built in the eleventh and twelfth centuries, stands out like a mighty castle. The east choir with its statues of demons looks down on the road taken by the Huns when they attacked the kingdom of Burgundy, of which Worms had been the capital. This position gives the cathedral its unique character. The plasticity of Romanesque forms — especially marked on the West choir (ill. 75) — give it an air of power and richness. The stern interior tells little of the delights it harbours. Amongst them is one of the finest examples of Hohenstaufen sculpture, of a sculpture that suddenly rejects all the stiffness of the past epoch and endows its figures with a wealth of expressions. The small relief of "Daniel in the lions' den" (ill. 74) is a work of the last quarter of the twelfth century. It represents the power of "anima", of the soul unshaken in its faith even amongst wild beasts. Such mildness — it is hard to believe that these lions can ever have been very fierce — and cheerful piety would have been unthinkable in an earlier art.

WARTBURG, THE LANDGRAVE'S RESIDENCE (ill. 72). The medieval fortified castle occurred until the fifteenth century. The Albrechtsburg at Meissen is generally considered amongst the first examples of a palace in our sense, but this development seems anticipated in the case of the Landgrave's house at the Wartburg. The position made it possible to give secondary importance to considerations of defence. Comfort and elegance could come first. The Romanesque palace on the Wartburg (c. 1200) thus became the most beautiful palace of its age. The handsome arcaded galleries in front of the living rooms round the court-yard give the inner facades a new significance. The ground floor contains the chamber of St. Elizabeth, the great hall on the first floor is said to have been the scene of the great singer's contest in 1207.

THE KAISERPFALZ AT GELNHAUSEN (ill. 73). The Kaiserpfalz at Gelnhausen, founded in 1170, has been in ruins since 1363. It suffered the ravages of time until only fragments were left of its former glory. But these fragments tell a story of great splendour! The harmony of the asymmetric layout is evident from the reconstruction. Three other, perhaps more important features, survive: the tower still clearly marks the buildings as a castle, the hall with its two aisles is the remains of the former entrance hall and the delightful arcading tells us of the position of the coronation hall and other rooms of importance. Gelnhausen with its woods still has all the beauty that was once characteristic of the Palatinate. The richly carved capitals of the pillars give the Romanesque walls an almost fairy-like setting.

HENRY THE LION (ills. 76, 77). Brunswick, at the time of its Guelph ruler Henry the Lion, was not only the centre of the opposition to the Hohenstaufen rulers, but also the heart of a province where the arts flourished. The art of Lower Saxony — it again centred round Hildesheim, as it had done during the Ottonian age — clearly shows French and English inspiration. But one monument of this era of proud princely rule is unequalled elsewhere: the lion (ill. 77) in front of the castle at Dankwarderode in Brunswick was put there as a symbol of Guelph power and opposition to Frederick Barbarossa. This magnificent piece of truly monumental sculpture may have been inspired by the so-called aquamanile or ewers in the shape of lions. — The monument at the tomb of Henry the Lion and his wife (ill. 76) in Brunswick Cathedral dates from c. 1230, shortly after Henry's death. The fine expression, the flow of the draperies, and the noble proportions make these statues perhaps the finest examples of Hohenstaufen Sculpture. The lively play of the draperies — considered an essentially German feature — endows the classic calm of the bodies with an almost unearthly quality.

BAMBERG (ills. 78, 93, 94, 95, 97, 130). Bamberg, or rather Bamberg Cathedral, still has a magic quality about it. The bold realism of Hohenstaufen art, the peak of Romanesque Classicism, even the greatest Gothic funereal monuments, are all found there. It was built between 1219 and 1237. A different set of builders was in charge of each section. The first group, responsible for the East Choir with the towers, came from the Upper Rhine, the second was Burgundian-Cistercian. The third — the transept and the West Choir were built by them c. 1225 — came from Ebrach, the fourth, which had created the polygonal Western apse and had also raised the Western towers consisted of French craftsmen from Rheims. The sculptors' workshop was already installed by members of the first group. It remained there until all the work was completed; only the masters in charge were changed. The sculptures were thus created as the portions of the Cathedral were built or only slightly later. The figures of the Prophets and the Apostles (ill. 78) on the Prince's Gate at the Northern façade date from the years between 1220 and 1230; in conscious symbolism, each Apostle stands on the shoulders of a Prophet. A row of similar sculptures on the St. George's choir of Bamberg Cathedral is clearly the work of two different masters. The younger of the two, who belongs to the greatest sculptors of all time, created both the St. Paul and the Jonah reliefs on the screens to the East Choir. These choir screens seem to bring the disputing Prophets to life, perhaps nowhere more so than in the relief of Jonah and Hosea (ill. 93). The faces are hard and drawn — here as in the sculptures at the Princes' Gate. Not beauty in the Antique sense counts, but expression, an expression heightened by the fall of the draperies, which — by both underlining the gestures and hiding the body — increase the importance of the head even further. This even applies

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to the master who carved the naked figures of Adam and Eve on the Adam's Gate (ill. 94), so devoid of sensuality that the clothed synagogue seems more sensual to us. But Adam and Eve's nakedness is more than an attribute, for it belongs to the very basic principles of sculpture. Adam's head, with its prematurely severe features and his harsh lean body are truly impressive. The zig-zag carving on the arches forming the surround to the figures, also, must not be ignored. This type of sculpture seems to need the sharpest contrast of forms. — Two other statues on the Cathedral mark a peak in the development of the sculpture of all time and all races: By comparison, Michelangelo's Moses has been called artificial, Balzac's Rodin "a mere accident of nature" (Jantzen). These are the "Bamberger Reiter" (ill. 97), an equestrian figure, in recent times considered a statue of St. Constantine, the first Christian Emperor, and the so-called Sybil or St. Elizabeth from the Visitation (ill. 95). The link with the cycle of the Visitation at Rheims is over-emphasised in the case of these two figures. It is foolish to speak of a connection when everything, apart from the theme, is so different. Rheims may have suggested the motive to the Master of the "Bamberger Reiter" and of the figure of Elizabeth — the strength of expression, the concept of the horseman, the dramatic contrast between the dress and features of the Elizabeth statue give the creator of these sculptures a unique position. — A hundred years later, at the time of High Gothic art, another important work stands out: it is the tomb of Bishop Frederick von Hohenlohe (ill. 130), dating from 1352, the work of an unknown master, who also created the tomb of Bishop Otto von Wolfskehl at Würzburg. It has none of the power of the Horseman, none of the visionary force of the sybil, but it is still a great achivement. The form of the old man seems almost to disappear in his robes and expresses a self-denial that had become the ideal of the time.

THE GOLDEN GATE AT FREIBERG (ill. 79). One of the principal themes of French cathedral sculpture, the strongly emphasised main portal of the church, here occurs for the first time in a specificaly German form in Freiberg in Saxony. Undoubtedly it must have been a great artist who transformed these Western inspirations in his own manner. He not merely gave piers human form, as was done in Antiquity. His figures are not mere accessories to architecture. He has produced a wealth of small statues of a delicacy that recalls Greece and Rome and has woven them into the rich — often gilt and coloured — ornament of the facade. This doorway — one of the most lavish of its time — was probably made round 1230. It shows the Assumption and the Coronation of the Virgin, the Last Judgement and the Resurrection.

ST. PATROCLUS, SOEST (ill. 81). Built of the greenish marl of the nearby mountains, the mighty tower of St. Patroclus rises above the Western walls of the church. This solid structure — built between 1200 and 1220 — is not only considered typical of the magnificent strength of Westphalian churches, but also as a characteristic example of the Romanesque Hohenstaufen delight in great towers.

GLASS PAINTING (ills. 82, 84, 85, 126, 127). A historic study of glass-painting can only begin with the twelfth century, since all earlier evidence has been lost, although contemporary sources speak of many fine examples of the time between the ninth and eleventh centuries. Undoubtedly, a number of windows of plain glass, joined with strips of lead — amongst them the twelfth-century window at Eberbach with its pattern reminiscent of abstract Germanic ornament — afford an insight into earlier techniques. But they do not allow us to draw any definite conclusions. The glorious panes with the Prophets at Augsburg — the earliest glass paintings in existence and possibly completed before 1065 — reveal that the artists of the time had already mastered the expression of the human face. The Prophets stand before us in the simplest characterisation, large and square like archaic statues (Daniel and Hosea, ill. 84). The colours give them a truly magic air. Glass painting was always to follow the development of the other arts. A medallion of a lion breathing life into his young (ill. 85) belongs to the High Gothic; made round 1270, it is undoubtedly the work of Alsatian stone-masons, trained in France, who had provided the convent church at Wimpfen on the Neckar with glass paintings. The slightly earlier paintings of the Elizabeth church at Marburg clearly belong to a transitional style between Romanesque and Gothic — the scene of Adam and Eve after their expulsion from Paradise (ill. 126) no less than the synagogue, which is clearly modelled on the Strasbourg or Bamberg sculptures (ill. 127). Both belong to the second quarter of the thirteenth century. Though already "Gothic" in concept, they are still Romanesque and their forms still speak the language of Byzantine art.

TAPESTRIES (ills. 83, 87, 134, 135). The arts of weaving had attained a high degree of perfection everywhere during the Middle Ages. Altar hangings, wall hangings, carpets for church and castle, and purely decorative pictorial carpets were produced in comparatively large quantities. But the twelfth century tapestries in Halberstadt Cathedral are the only survivals from the Romanesque period. One long, horizontal tapestry shows the story of Abraham, with the Archangel Michael, the other Christ with the Apostles (ill. 83). A festive severity marks the style of these tapestries, whose clearly outlined figures stand against the colours of the background. The Charlemagne carpet, with the Emperor as the founder of the diocese, between the four sages of Antiquity portrayed in adaptation of Christ in Glory (ill. 87) was probably made at the end of the twelfth century. The famous Tristram tapestry at Wienhausen (ill. 134), however, was embroidered in coloured wools by the nuns of a convent

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near Celle during the fourteenth century. It is of — for Germany — unusually large size and tells stories from the Tristram legend in rows of figure friezes, divided by writing. The native material, wool, has been coloured with woad and other vegetable dyes. The embroidered Sybils' Tapestry with its medaillions (ill. 135) also comes from Lower Saxony and was made round 1500 in the Lüne convent near Lüneburg.

THE CEILING OF THE MICHAELISKIRCHE, HILDESHEIM (il. 86). The painted ceiling of the Michaeliskirche, Hildesheim is the most important surviving example of its epoch. It was begun after a reconstruction of the Ottonian church in 1186. — Its whole concept recalls the art of Antiquity. Nothing tells of the tragedy of Christ's life on earth, which had been shown so dramatically on the Bernward gates (c. 1015). On the ceiling of the Michaeliskirche the individual scenes have been fitted into a truly grandiose composition. Painted round 1225, it is a work that stands between Gothic and Romanesque art. Like all Early and Mid-medieval painting, it still clearly shows the influence of Byzantine illumination.

THE SAMSON CANDLESTICK (ill. 88). The Samson candlestick, a North German work of the thirteenth century and an exceptionally fine example of church art, is not only stylistically a Gothic work. In contrast to the rather rigid aquamanile of the Romanesque, our candlestick seems almost frozen action, although Samson's struggle with the animal is merely indicated. The finely engraved feet and the almost decorative arrangement of the mane suggest a date near the beginning of High Gothic art.

RELIQUARIES (ills. 89, 90). The imagination of early artists seems to have been almost inexhaustible when it came to making worthy receptacles for the venerated relics of Saints. The domed reliquary from the Guelph treasure (ill. 89), made round 1175 in the shape of a church by an unknown Cologne goldsmith for Henry the Lion, holds the head of a Saint. The fine bronze bust of the Emperor Frederick Barbarossa (ill. 90) is probably ten years older. It was made in Aix, probably by an artist close to the circle of Master Reinerus of Liège. It was clearly intended to give this reliquary — commissioned by Count Otto von Kappenberg — a portrait likeness.

ST. MAURICE, MAGDEBURG (ill. 91). Despite his dependence on the artist of the "Bamberger Reiter" the sculptor who created the Emperor statue for the Magdeburg market square between 1240 and 1250 developed along his own lines. Another work from his hand, the figure of St. Maurice at Magdeburg Cathedral — unfortunately only preserved as a fragment — seems retrogressive by comparison with the Bamberg style. But in reality, the simplified movement and the frontal position combine with the "realistic" coat of mail and the Saint's deliberately emphasised negroid features to create a new monumentality, which — after the peak reached in the Bamberg sculptures — seems the anticipation of further development.

THE PADERBORN CAPITAL (ill. 92). Just as an artist could give rein to his imagination in reliquaries, the delight in narrative and fable — often allied to a revival of old tales of demons — found an outlet in Gothic capitals. The traditional patterns — frequently plant ornament, occasionally also reminiscent of Germanic interlacing — are again and again interrupted by figures. It seems as if the sculptor had tried to have an occasional rest during his great task: Grotesques and demons appear hovering amongst the rich foliage; sometimes there are humorous scenes, like the chicken thief (c. 1250) on our illustration of a capital from the porch (called the Paradise) of Paderborn Cathedral.

NAUMBURG CATHEDRAL (ills. 98, 99, 100, 101). To enter the choir of Naumburg Cathedral, the visitor has to pass through the gate in the rood-screen and must look into the face of the Crucified Christ. There is no other way. The figure of the Saviour is placed amidst the scenes of the Passion and not above them. This mood is the key to the art of the Cathedral of SS. Peter and Paul at Naumburg. — The building in its present form only dates from the thirteenth century, from the transition of Gothic to Romanesque. It is still a mystery how the famous donors' figures (ill. 98) in the West Choir, the work of an unknown master, are to be interpreted. It seems extraordinary that these men and women from the houses of Eckardin and Wettin should look at these sacred scenes not with an air of humility, but grimly — like the figure of Sizzo —, or full of an inner cheerfulness, like Regelindis, or again, aggressively, like Dietmar. Whatever the answer, the integration of body and soul, the essential humanity of the founders' statues, cannot fail to speak to our own time. It seems as if the master, who placed the suffering figure of Christ in the path of the worshippers, also did not want to avoid the reality of his own age. An aristocratic severity and cool reserve, allied to delightful femininity, mark Uta, who almost seems to retreat into her dress. Gerburg (ill. 101), however, almost shattered by pain and sorrow, seems to step forward from her cloak. Great anguish is reflected in the features of Adelaide, formerly called Gepa, who wears the habit of a nun. But the knight Eckehart who, with his consort Uta, is an incomparable monument to the nobility of the Middle Ages, remains calm and serene (ill. 99). What a contrast to the world of the peasant, portrayed by the same master, in the dramatic reliefs of the scenes from the Passion on the choir screen (ill. 100). Here in Thuringia, the whole range of emotions, of suffering as it affects a human being has already been portrayed decades before Giotto in an age that cared nothing for realism.

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LIMBURG CATHEDRAL AND ST. EMMERAM'S (ills. 96, 114). The Cathedral of St. George, Limburg an der Lahn (ill. 96) is the German counterpart to Laon Cathedral, which had meant so much to German cathedral builders as a piece of architecture "on the Threshold of Romanesque to Gothic". The German church, too, marks a turning point. In 1220, Count Henry von Nassau began the building as we know it to-day — or rather, it was begun by an unknown architect. There can be no doubt that he knew and studied Laon well. Early Gothic elements are no less evident in another still essentially Romanesque piece of architecture; this is the ambulatory of the abbey church of St. Emmeram, Regensburg (ill. 114). It was built between 1220 and 1240, partly by French workmen, who carved the "Norman" zig-zag ornament along the mouldings of the arches, the foliated capitals, the clustered piers and the vaulting ribs.

THE MEDIEVAL SHRINE (ills. 102/103, 105—111, p. 104). The Hohenstaufen shrines prove clearly how much political events influenced medieval art. Charlemagne's canonisation in 1165 was clearly a political issue; the Emperor's shrine was also commissioned for political reasons. A political event, then, marks the beginning of one of the most glorious phases of German art. A number of famous shrines up to that of St. Elizabeth at Marburg were now made in quick succession. Not only masterpieces of the art of the goldsmith, they were also in the modelling of their figures far ahead of the sculpture of their time. Their form certainly, is due to a purely aesthetic development. The human figure, which plays such an important part in these shrines, had already been treated in a naturalistic rather than a symbolic manner from the middle of the twelfth century onwards. This development can be studied in various stages, from a Salzburg tympanum relief of 1150, via the Cologne shrine of St. Heribert (1170), with its clear emphasis on the human aspect of the figures (ill. 108), to the Nicholas of Verdun's shrine of the Three Kings (c. 1200) — perhaps the most famous of all shrines — in Cologne (ill. 110). In the shrine of the Three Kings, the contrast between the calm expressions of the Apostles, sure in their faith, in the upper row and the restless Prophets in the lower, was clearly the aim of the artist. But this was by no means characteristic of the art of the age. One of the finest and also one of the last of the Hohenstaufen shrines, the shrine of St. Elizabeth at Marburg of 1249 (ill. 111), famous for its abundance of Gothic form no less than for the wealth of late Romanesque goldsmith techniques it displays, is probably of Middle German origin. Nevertheless the solemn figures and the narrow tapering hands reveal a strong Byzantine influence, despite many distinctly Western traits. Most of the artists of the shrines of this period came from the region between the Rhine and the Meuse, amongst them the master of the already mentioned shrine of Charlemagne (ill. 107). The shrine, finished in 1215, with its 145 enamelled discs, 63 pieces of filigree, and 400 precious stones is a work of outstanding splendour. German kings and Emperors of the succession of Charlemagne sit under the arcades surrounding the shrine, eight on each side, altogether sixteen. Amongst them is Henry IV (ill. 109), marked by his noble features. The reliefs on the roof show scenes from the legend of Charlemagne (ill. 106, above and below). The shrine of Our Lady at Aix was commissioned in 1215 in connection with the shrine of Charlemagne and was finished in 1237. The magnificent wall with the figure of the canonised Emperor, who is holding the model of the Cathedral (ills. 102/103, p. 104), has become to us the symbol of the glory of the medieval Crown. The shrine consists of a wooden core in the shape of a single-naved Basilica and is faced with reliefs in red copper, leaf-gilt sheets of silver, innumerable discs of exquisite enamel and filigree, and over a thousand precious stones. Its four sides show the enthroned figures of Christ, the Virgin, Charlemagne, and Pope Leo III, flanked by the Apostles; the reliefs of the roof tell the story of the life of Christ. — The art of the goldsmith experienced a new flowering in Aix — which had become the seat of the most important workshops — during the High Gothic period. This is proved by the portrait bust of Charlemagne (c. 1350), made as a reliquary for the Emperor's skull (ill. 105). The clear, disciplined modelling of the features makes this bust a masterpiece of the Aix workshops. The Legend of Charlemagne meanwhile had become a French national legend, while Frederick Barbarossa had increasingly supplanted Charlemagne as the prototype of the German Emperor. A later age added the base with the fleur-de-lys of the Bourbons to the German Imperial eagles in deference to French claims.

THE BAPTISMAL FONT AT HILDESHEIM (ills. 112, 113). Many baptismal fonts survive in Northern Germany, from the Romanesque fonts in Freckenhorst in Westphalia (1129) and Freudenstadt in the Baden province (first half of the twelfth century) to the almost Baroque Limburg font and the Hildesheim font (both c. 1250). The bronze basin at Hildesheim is covered in scenic reliefs (ill. 112). But this is not done in the rather decorative manner sometimes found at that time, but with a severity characteristic of the greatest art of this epoch. Four figures, symbolising the rivers of Paradise, carry the baptismal font (ill. 113). The thoughtful expression of their faces seems to fit the contradictory spirit of the late Hohenstaufen period.

GOTHIC ART (ills. 115, 116, 119, 123, 125, 131, 154, 155) is essentially dynamic. It is the expression of a restless, unfulfilled longing. The Italians, who loved clear and harmonious forms, hated it and attributed it not without reason to the Northern Barbarians, the Goths, although these had ceased to play a part in history six hundred years earlier. It originated on French soil, more precisely in the Ile de France, the Royal Domain, and was decisively influenced by Norman traditions of building. In 1137, Abbot

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Suger began the church of St. Denis — to-day little more than a Paris slum — which grew into the first Gothic building within the incredibly short time of fourteen years. The greatest French authority on Gothic architecture, Viollet-le-Duc, called the Gothic a "style laïque" — a lay style — as distinct from the monastic Romanesque. It is a fitting characterisation, since Gothic art began at a time when the towns passed into the control of the Middle Class and when the cultural life of the age was dominated by the towns.

The first Gothic cathedrals arose in quick succession: Paris was built between 1163 and 1245, Chartres was begun in 1194, Rheims after 1210, Le Mans in 1217, finally Amiens (after 1218) and Beauvais (from 1225 onwards). The possibilities of this style were to be exploited to the utmost in a German building, Cologne Cathedral (from 1248 onwards). In France, the first and, as it were, pure form of Gothic was soon abandoned for a specifically French interpretation that showed Classic balance and dignified reserve. Germany and England, too, developed forms of their own. Although the porch of Ulm Cathedral (ill. 115) was not built until 1400 and therefore shows Gothic architecture in its late, specifically German form, it is yet through its mode of construction characteristic of all Gothic art. A contemporary chronicler records: "Many citizens worked voluntarily ... for two or three months ... so that the glorious Cathedral with its tower and 52 altars could be finished in 111 years". The city at that time numbered 25,000 inhabitants, while the Cathedral could hold 29,000 worshippers. It was, therefore, built as a monument to Civic pride rather than to fulfil a certain function.

What distinguishes the Gothic from former ways of building? The shell of the Romanesque church was clearly defined; it enclosed, it set limits. Even in late Romanesque architecture, when arcading and shafts — elements suggesting an upward movement — were placed in front of walls, such features merely balanced each other. The Romanesque church was the dwelling of God, a region of calm, separated from the world. By combining the three elements of ribvaulting, pointed arch and buttress, the Gothic architect was able to burst through the limitations set by walls. The interior of the early Christian church "was horizontal, of the Romanesque vertical ... it is characteristic of the Gothic interior that it should rise upwards ... the vaulting no longer rests on the walls, but merely on the four corners of a square, where the load is supported by the shafts and by the buttresses outside" (Weigert). The Gothic building is, therefore, supported by a series of posts that seem to deny the solid nature of the stone; there is an illusion of an organic upward movement unimpeded by any weight. The walls, rendered superfluous by the buttresses, are replaced by coloured glass windows. Pointed spires add to the impression of rising into infinity. Each part of the building is linked to another, thus contributing further to movement. A feature, perfect and harmonious in itself, like the Romanesque cushion capital, would be unthinkable. Everything is movement, both upward and horizontal. The eyes are led along clustered piers and shafts beyond the capitals to the vaulting, where the streams of movement seem to cross for a moment at the intersection of the pointed arches, before they continue their journey into infinity. Load and balance, by transcending their physical functions, have become figures in a brilliant game comparable to the world of medieval scholasticism. The interior of the church is no longer an ordered arrangement of many independent parts, but an indivisible, balanced entity. But despite all its sophistication, it is essentially irrational. The building has ceased to be an enclosed space, it is broken up completely, its walls are destroyed and its form is dissolved into a play of light and shade. The wall between the church and the outer world, between worship and every-day life, has fallen. Such transformation, such integration of form and space, extends to the smallest detail: in contrast to the block-like Romanesque pier, the Gothic pier is a clustered pier, an amalgamation of shafts, separated by grooves suggesting space. The first Gothic buildings on German soil are the church of St. Elizabeth, Marburg (founded 1235) shown in ill. 116 and the church of Our Lady, Treves (begun 1242). The Marburg example shows clearly how strongly Gothic architecture was rooted in religious enthusiasm. German architectural concepts, the Rhenish clover leaf shape of the choir and the nave as a hall without transepts, have been realised with the help of French forms. The hall church, developed mostly in Westphalia, assumed increased importance during the Gothic age, since the teaching of the fourteenth century mystics of Man's absorption in the All, of his mystic communion with God. Horizontal lines, enclosing walls and arches now fell into disrepute. The new Gothic forms dominated everywhere and the expansion of the interior had to correspond to Man's passionate longing for God, the calm of the hall church to the mystic rest in God. There is no other key to an understanding of the brightest of all Gothic churches, Maria zur Wiese in Soest (ill. 119).

Impossible to trace the metamorphosis of Gothic art in detail in so short a space! Names like Late and High Gothic can only be taken as vague pointers and not as clear divisions. Just as the Gothic uses a new language to express new concepts after the Romanesque, so Late Gothic art also uses Gothic forms only to give a new message. A charcteristic work of the new style, the rood-screen of Halberstadt Cathedral (ill. 131) dating from 1505, shows how Gothic forms seem to lose themselves in an *embarras de richesse* and eventually return to a new balance of separate parts. The church of St. Anne at Annaberg (ill. 125) in Saxony was built at roughly the same time (1499—1520). With its intricate rib-vaulting — almost like slender willow rods, plaited into a loose basket — it is characteristic of the diversity of the vaulting — frequently net vaults — of this phase. — The abbeys of Maulbronn and Eberbach represent a rather special ascetic, Cistercian form of Gothic, which has its origin in Burgundy. The Maulbronn fountain (ill.

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154) and the chapter house at Eberbach (ill. 155) built in 1345 show the further development of this style.

FREIBURG CATHEDRAL AND THE ROTTWEIL HEAD (ills. 117, 120, 122, 139). The towers above the Choir and the nave of Freiburg Cathedral still tell us of the Late Romanesque Basilica that was meant to rise on this spot, before the Gothic had finally triumphed in Germany. Freiburg Cathedral (ill. 117) became one of its finest creations. There is the great tower — and, indeed, it is a masterpiece. It is the work of a genius. This beautiful piece of architecture (c. 1280), in the shape of an octagon, is pierced up to the very top so that it looks from below almost like a rose window (ill. 122). The figures at the entrance and in the porch date from c. 1290 and are undoubtedly the work of masters who were acquainted with Strasbourg and other French cathedrals. But such inspirations have also been transformed in an entirely original manner. Freiburg possesses the most comprehensive cycle of sculpture of this kind (ill. 120) in Germany. It incorporates an entire theological programme. The figures on the chapel tower at Rottweil (ill. 139), were carved round 1340 and are amongst the large number of sculptures made under the influence of Freiburg.

COLOGNE CATHEDRAL (ills. 118, 121, 124, 128, 129). The reconstruction of Cologne Cathedral was begun in 1248, since the church had gained considerably in importance when it was presented with Sacred Relics of the Three Kings. The concept of the Cathedral is the logical development of the plan of Amiens in a Gothic spirit. The almost complete integration of transept and choir chapels into the rhythm of the building has produced an even more uncompromising interior than elsewhere. Here, vertical elements dominate everything, not only in the choir and on its façade, but also on the West front (ill. 118), the only one of its kind on German soil. It can stand comparison with the West portals of French cathedrals, whose openings almost seem to suck the visitor into the building. The wall, too, has been rejected more completely than in any other church: everything seems to strive upward into infinity. The choir was closed by a wall when it had been finished in 1320, so that it would serve as a provisional church until the completion of the entire Cathedral. Who would have thought that this "provisional" arrangement could last so long! The "choir church" was used for over 500 years, until it was decided in the last century, under the spell of the Romantic movement, to complete the Cathedral "in the spirit of the brotherhood of all Germans and all faiths". Although new and old elements are now mixed, this cannot disturb the glory of he building. The mighty buttresses with their delicate pinnacles from the middle zone of the South tower (ill. 121) are old, the general outline is new (ill. 118), although old plans were used for the new buildings. The figures on the piers of the Choir, amongst them Christ and the Virgin (ills. 128/129) are old. Their graceful elegance makes them typical examples of the new "sweet" style of High Gothic sculpture. It seems almost as if the movement that breathes through the piers had also extended to these statues.

BRICK GOTHIC (ills. 132, 133). Gothic buildings in brick are of necessity different from stone structures. Tied very much more to the material, "Brick Gothic" soon developed its own ornament, to which it remained faithful until Late Gothic times. From the impressive, early convent church at Chorin and the geat Gothic brick buildings — amongst them the church of Our Lady at Lübeck — to the brick tracery of the Late Gothic church of St. Catherine in Brandenburg and the fortifications of Tangermünde, it remains more solid than the stone buildings of the time. The Town Hall of Stralsund, built in 1316, reflects the proud Hanseatic spirit. It has an open hall on the ground floor, its mighty, purely decorative pierced wall rises high above the roof-line (ill. 133). In the church of Our Lady at Doberan (ill. 132), built between 1298 and 1368, elements of severe Cistercian abbey architecture are combined with Hanseatic delight in decoration.

GOSLAR (ills. 137, 141). One of the great gems of German architecture and history, Goslar, has survived the war almost unscathed. The former wealth and importance of the city were based on the iron ore of the nearby Harz mountains. Twelve German Emperors had held their court at Goslar, the Imperial Diet had met there twenty-five times. In the fourteenth century, the city fathers proudly placed the Imperial Eagle on the fountain in the market square (ill. 137), to mark the city's importance. Amongst the old patrician houses, the "Kaisersworth" (1494) and the lavishly decorated "Brusttuch", a timber framed structure of 1526 are probably the most outstanding. The mighty city hall with its council chamber of 1520 — also called "Huldigungssaal", i.e. "Hall of Allegiance" must not be forgotten. Carvings and paintings make this room one of the finest Late Gothic interiors.

CHOIR STALLS (ills. 138, 142, 182). The choir stalls of churches were made to the same pattern from 1250 until late into the art of the Baroque. Althought their carvings, the so-called misericords — supports for the standing monks — often have grotesque and amusing forms, they are undoubtedly derived from symbols associated with warding off evil spirits. The lion (ill. 138) on the late thirteenth-century Lorsch choir stall probably has to be understood in this context. The carvings on the Wassenberg choir stalls (ill. 142), also of the late thirteenth century, are conceived in a different spirit and show that the sides of the choir stalls were also used to display scenes from the Bible. The theme recalls the Manesse MS, the detail is obviously inspired by French ivory carvings (ill. 142). The famous Ulm choir stalls (ill. 182), the work of Jörg Syrlin the Elder, who made them in the years between 1469 and 1475, are

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again quite different. While the Gothic Cathedral is almost a crystallisation of medieval life, these choir stalls — characteristic of the Late Gothic — are like a cathedral in miniature. They display an entire theological programme in cycles of an inexhaustible wealth, including Sybils, pagan creatures, heroes, poets, and many other inhabitants of the world of the early humanists.

WIENHAUSEN (ill. 140). The abbey church at Wienhausen near Celle, with its complete medieval frescoes, painted as one scheme (before 1300), is the only example of its kind in Northern Germany and probably the finest anywhere on German soil. Figures of Saints, legends from the lives of the martyrs are set within borders immediately above the choir stalls; above them are scenes from the Old Testament, while the vaulting between the ribs displays the story of the Life of Christ in thirty-six medallions and a painting of Christ in Glory.

THE MANESSE MANUSCRIPT (ill. 143). The sharp Romanesque manner of drawing, which had been so characteristic of the last decades of Hohenstaufen rule and of the interregnum (1254—1273) disappears in the last quarter of the thirteenth century. With the Gothic, France led the arts, as she also led Europe politically as a young, well administered national state. From then onwards, French influence was very noticeable in German art. A number of manuscripts of the Minnesänger circle — the most famous of them is in Heidelberg — are characteristic of this highly stylised, almost sketch-like manner of drawing and of its flow of line. Rüdiger Manesse, a Zürich patrician, probably collected these songs and had the manuscript decorated with paintings of the poets, because he realised that the age of chivalry was in all likelihood over. Painted in light colours and in a severely linear manner, the singers are shown as crusaders, ready for the joust, or the chase, or in solitude, deep in meditation.

VOTIVE GROUP AND PIETA (ills. 145—147). The speculative mysticism of the Dominicans Eckehart, Seuse and Tauler and the movement — called "Devotio moderna" — inspired by the Netherlandish preacher Gerhard Groote (1340—1384), allied to fear, the negation of life on earth, monastic rejection of this world and great tension in the social organism, very largely determined the picture of Europe in the fourteenth century. It was a time when Germany gave masterpieces to the world, that could not have been created anywhere else. The nuns of the convents of Southern Swabia now stood in silent contemplation before statues of Christ and St. John. These statues represent an isolated scene from the Last Supper and show Christ, who is already anticipating His fate, with His favourite Apostle. A last echo of the art of the age of chivalry still seems to ring through these figures. The individual features are well developed, there is a certain greatness about the fall of the draperies (ill. 145). The Virgin with the body of Christ on her lap, the Pietà, is another theme of these Votive groups. The Pietà Röttgen (ill. 146), a work of the time round 1370, from the Middle Rhine region, portrays unmitigated grief. The Andernach Crucifixion (ill. 147) from the first half of the fourteenth century also belongs to the Lower Rhine region. Both are works meant to move to contemplation and compassion through their realism.

THE BEGINNINGS OF PANEL PAINTING IN LATE GOTHIC ART (ills. 148—153, 156, 161, p. 160). After some early altar pieces (Cismar, c. 1300, Oberwesel, 1331), which are still entirely part of the architecture of the church, a love for carved and painted altar-pieces awakened at the beginning of the Late Gothic round 1400 and inaugurated the development of independent panel painting. Just as the page of an illuminated manuscript represents Romanesque painting and a stained glass window the painting of the Early and High Gothic, the panel painting is the greatest achievement of the fifteenth century, the time of Late Gothic art. In this century the German winged altar-piece — like the choir stalls, a cathedral in miniature — underwent a rapid development. This was only possible because the rising Middle Class, despite its link with the church, lived very much in this world. This change of emphasis is expressed very aptly in the inscription on Peter Vischer's tombstone: — "life not death" — "vitam, non mortem cogita". It is generally described as the Renaissance, although the use of Classic forms was at first — at least in the North — only of secondary importance. We, therefore, speak of this phase of art as "Late Gothic", since Gothic elements are still very much in evidence.

Panel painting gained steadily in importance and independence. It represents this world, although this is done in an attempt to bring the invisible down to earth. Nature and the world around us thus entered art and the building of the church itself. But all Late Gothic works, however realistic, still have a magic and a peace because they are deeply rooted in faith, even where the first flickers of doubt or even the critical irony of artists like Jerome Bosch are apparent. It is a child-like, innocent surprise, a glimpse out of the door of the church at the diversity and beauty of the world. At the beginning of this epoch we find everywhere traces of the influence of an earlier, Bohemian school of painting, which had flourished in Prague, at that time an Imperial German city, under the rule of the Emperor Charles IV (1346—1378). The work of this school culminated in the more sober art of the "Wittingau Master" (active round 1390) and was to have a far-reaching effect on German painting. The Bavarian master, who painted a dramatic Crucifixion and the Raising of Drusiana, the only surviving remains of the Augustinerkirche in Munich, is considered a follower of the "Wittingau School" (ill. 148). Amongst the best-known painters of this school is Master Bertram of Hamburg, a native of Minden (born 1345). At first strongly under the influence of the style cultivated in Prague, he added a characteristic Late

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Gothic element to his popular, narrative manner: this is a manly realism, a struggle to give his bodies volume as Giotto had striven to do some decades earlier. Master Bertram's earliest surviving work, the altar of the Petrikirche, Hamburg (1379), shows 24 scenes from the Bible, from the Creation of the World to the beginning of the Story of Christ, in two rows, one above the other (ill. 149). Often of a child-like innocence, these panels already show considerable attention to detail. Child-like, too, is the delightful panel, showing the return of the Three Kings, by boat (ill. 150) from the altar of the Three Kings in the former convent of St. John, Rostock, the work of an unknown master (c. 1420). The strong German sense of reality is an important feature of this panel, which shows one of the first landscapes in German art. Certainly, it is not yet a "view" of Rostock in the strict sense, but the gables of the houses and the coast line unquestionably suggest the city.

But the painters active during the first decades of the fifteenth century were not chiefly concerned with portraying the "reality" around them: they drew their inspiration from Burgundian court art and looked on the Gothic past as a lost Golden Age. These masters developed the so-called "soft style", whose chief exponents where the painters of the School of Cologne. The last and greatest master of this school was Stephan Lochner. A native of Meersburg on Lake Constance, the most important period in his art fell between 1435 and 1450, when he elaborated the achievements of the earlier masters of the school. His — by comparison with High Gothic examples perhaps somewhat pedestrian — "Last Judgement" with its stream of the risen, the blessed, the damned, angels, and devils flowing round the feet of the enthroned Saviour was created in the thirties. One of the most delightful features of this painting are the singing angels on the cover of this volume. Evil itself seems to have been given a child-like innocence in the "Last Judgement". The "Madonna of the Rose Bower" (ill. 156) was painted circa 1440 and exudes a mood of perfect calm and peace. Like so many of the paintings of this school, the "Madonna of the Rose Bower" is not "dramatic" but rather appeals to the life of feeling. The Darmstadt "Presentation in the Temple" (ill. 153), a later panel (1447), with all its grace of form and expression, is a much more realistic work. The "Garden of Eden" (ill. 161) in Frankfort, probably a work of the school of the Middle Rhine and painted between 1410 and 1420, probably also belongs to the "Soft Style", which seems to transform nature into an idyllic scene. By comparison with the masters from the Rhineland, the artists of the Westphalian schools seem to have a stronger sense of movement, a greater feeling for reality and a wider range of expression. The leading exponent of this school is Konrad von Soest — active in Dortmund from 1394 onwards — whose greatest work is the altar of Our Lady in Dortmund (1420), unfortunately only preserved in parts (ill. 152). It is full of imagination, intense feeling and completely free from any false sentimentality. The Golden Panel of Lüneburg (ill. 160) painted c. 1410, seems in this connection like a bridge between Central and Northern Germany. The leading North German artist of the time was Master Francke, of Hamburg, whose lively observation and ability to turn the world into a setting for his art, combined with a feeling for clear and light colours, suggest a strong link with French illumination. He transformed the "Soft Style" of his contemporaries in a manner that was to be decisive for the next generation of painters. One of Master Francke's most important works — very few, alas, survive — is the altar of the English Pilgrims, formerly in the Johanniskirche in Hamburg (ill. 151). It was painted after 1424.

EARLY RENAISSANCE PAINTING (ills. 157, 162—165, 169, p. 168). The middle and the second half of the fifteenth century are a period of transition, of the rediscovery of the world of the senses. But the term Renaissance has only been applied very hesitantly to the art North of the Alps, since strong Gothic tendencies survive there and hold the new movement in balance. But a real revolution had already taken place in the arts of the North. It was not only the artist, who had shed his anonymity since the generation of Master Bertram. His figures, too, placed into a space governed by — as yet — intuitive perspective, gain in plasticity and physical features and acquire an unmistakable individuality. The painter discovered the beauty of the hitherto despised physical world. The great age of portrait painting is already approaching. Some of its greatest artists were Rogier van der Weyden (1400—1464) and Jan van Eyck (see p. 168). Van der Weyden's "Portrait of a Young Woman" (ill. 169) is a truly outstanding masterpiece. In Germany, Hans Bornemann in the North and Lucas Moser and Konrad Witz (born c. 1400) in the South took the decisive step towards the representation of Nature. The "Hard Style", as Pinder called it, now followed the "Soft". Witz' last and most mature works include a number of altar panels, amongst them an Annunciation (ill. 163) which, with its extraordinary feeling for space, the intensity of expression and the delicacy of the colours must belong to the most beautiful interpretation of this theme.

Another work, the "Nativity" (ill. 162) from the Wurzach altar, was to exert great influence on German painting. The painting, completed in 1437, came from the workshop of the sculptor Hans Multscher and was largely painted by him. Here, realism is carried to dramatic extremes. Michael Pacher, who was trained in Northern Italy, took only apparent delight in the diversity of Late Gothic forms. His real concern were space and volume, as his altar of the Church Fathers of 1483 (ill. 157) demonstrates. The art of Martin Schongauer seems closer to the work of the artists of the Netherlands, particularly Rogier van der Weyden. Few of Schongauer's paintings have survived, amongst them the "Adoration of the Shepherds" (ill. 164), while numerous copper engravings from his hand establish him

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as one of the most famous masters in this field. The conquest of reality in art also reflected a profound inner struggle, as a painting of St. John in the Wilderness (ill. 165) by the Dutchman Geertgen tot Sint Jans proves. It belongs to the period between 1480 and 1490. — How different the approach of the painters of Northern Italy, the Classic home of Renaissance Art! In Francesco Cossa's "Allegory of Autumn" (ill. 193), we can clearly observe the influence of Italian fresco painting. Italian masters had never accepted the Gothic and had continued to think of the wall as a background, even long after easel painting had reached Italy. The large area and a technique demanding generosity of form had taught the Italian painter to endow even small paintings with the grandeur of much larger works.

THE SCULPTURE OF THE SOFT STYLE (ills. 158, 159, 170). The master of the delightful Madonna statues of Thorn, Breslau, Vienna, and Krumau — works that were followed by a whole series of similar Madonna figure in the "Soft Style" — was active in the South-East of Germany, temporarily perhaps in the North-East and again in the region round Vienna. The "Beautiful Madonna" at Passau (ill. 170) — although, according to her dress already a work of the later "crumpled style" and made between 1450 and 1460 — still reflects a beautiful distant echo of these almost magic statues of the Virgin. The "Soft Style" also reached the Middle Rhine region round 1430. The "Vintner's Madonna" (ill. 158), a clay sculpture, was probably the work of an artist from Mainz. The mother, her face bathed in radiant smiles, offers the worshipper a jug with consecrated wine, while the child holds a grape in his right hand. There seems a link with a group of the Annunciation, a gift commissioned for the church of St. Kunibert, Cologne by Canon Hermann von Arcka. Though more than life-size, this group seems in no way monumental and has an intimate devotional character. The kneeling Angel of the Annunciation (ill. 159) with his mass of ringlets looks at us like a messenger from another world.

SCENES OF MEDIEVAL LIFE (ills. 166, 167, 172, 173). The appearance of profane themes in Late Gothic Art can give us some idea of the every-day life of the late Middle Ages. The yeoman of Hans Multscher's so-called "Imperial Group" (ill. 172), made in 1427 for the main window of the second storey of the city hall at Ulm, is obviously pleased with life. The statue of a woman — probably a reliquary shrine — is both serious and graceful. Attributed to Jörg Syrlin the Elder, it was probably made round 1480. It has all the characteristics of a portrait. Two delightfully sensitive paitings shown in this volume belong to the same period. One is "Love's Enchantment" (ill. 166), the work of a master from the Lower Rhine (c. 1470). Its meaning is obscure. Perhaps the girl is going through some incantations, formerly practised on St. Andrew's day. In "The Lovers of Gotha" (ill. 167), the work of the so-called Hausbuchmeister, everything seems channeled into the emotions of the two young lovers. Even the band with the inscription and the dominating red and blue serve to accentuate the theme.

SOUTH GERMAN EARLY RENAISSANCE SCULPTURE (ills. 171, 174, 175, 178, 186). The period at the end of the Middle Ages and the beginning of Modern Times, particularly the years between 1450 and 1530, witnessed not only the beginnings and triumphs of panel painting — which were to lead to an even greater flowering during the Baroque — but also the most outstanding development of German altar sculpture. The figures gain in form, expression and closeness to life. Yet at the same time, they are wrapped in draperies they would never wear in life, draperies that could never flow so dramatically. Although faithful to the fashion of the time, these garments become almost a disguise and express the emotions even more than body and face. Sculpture is thereby once more carried into another sphere. This style of draperies — the figures are often also placed into a world of plants and architectural motives — becomes so much part of the body, that these sculptures can only be understood as symbols of the flow of the Cosmos, of which Man forms an inextricable part. This style is thus both realistic and highly imaginative. Man appears in this art as much as the measure of all things as he does in the early Renaissance in Italy. Yet at the same time, the medieval tendency to consider the next world and its joys as the only things that matter shines clearly through this Northern style. It is this aspect of apparent conflict which makes the art of this time so impressive, whether we consider it the last phase of the Gothic or the beginning of Modern Times.

The School of Ulm, whose greatest master had been Hans Multscher, included the most important Swabian sculptors of the fifteenth century. Amongst them is Michael Erhart, already known to us from his work on the Ulm choir stalls. The erect Regensburg "Madonna with Cloak", with its clear and lively form characteristic of the art of the eighties, is probably a work from his hands (ill. 171). Amongst the most representative artists of this time are Michel Erhart's son Gregor, Erasmus Grasser, a native of Munich, Hans Leinberger and, perhaps one of the most important, Nicholas Gerhart von Leyen, the teacher of Veit Stoss. Veit Stoss, one of the greatest sculptors of the age, was active in Nuremberg, Cracow, and again in Nuremberg after 1496. His statues, whose dramatic movement has been disciplined into clear forms, belong to the "Classic" works of the end of the century. Europe's first art historian Veit Stoss' contemporary Vasari, has called these sculptures "marvels in wood". Veit Stoss has brought a new life, a new expression to sculpture at the end of the Gotic. His "Angelus" (ill. 186), a work made for the church of St. Lorenz, Nuremberg in 1517/18 shows the Virgin and the Angel of the Annunciation standing within a wreath of

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roses, suspended only from the ceiling. They almost seem to float in space. The tabernacle at the back of the choir of St. Lorenz, behind the "Angelus", was made between 1493 and 1496 and is the work of Adam Kraft, a less dramatic and more down-to-earth master.

Although born at Osterode in the Harz mountains, Tilman Riemenschneider became one of the most important sculptors of Franconia. He settled in Würzburg, where he soon numbered the bishop and his court, the city council and the nobility amongst his patrons. We do not know who his teachers were. His work appears perfect, from the altar of St. Mary Magdalen — made for Münnerstadt in 1490 — and the magnificent Eve of the Würzburg Marienkapelle (1493) to the Maidbronn Lamentation of 1520/25, a work of the master's old age. Between 1499 and 1513, Riemenschneider created the tomb of Henry II and his wife Kunigunde (il. 178), a piece of sculpture remarkable for its clarity and precision. The famous altars for the churches of the Tauber valley followed, amongst them the Altar of Our Lady at Creglingen (ills. 174, 175), which has the shape of a small chapel. Without any gilding or colour, it appeals to us through the play of the sun on the formerly very light wood of the statues which the artist has endowed with a truly outstanding variety of expressions.

THE ALTAR PIECE (ills. 177, 179, 181). The altar piece was developed to great splendour during the Late Gothic period. Originally, only the front of the altar was faced with the so-called antependium. In the eleventh century the panel at the back of the altar, the retable, appeared. In the fourteenth century this was placed on the altar and was given movable shutters or wings. This type of altar, called tryptich, grew in the fifteenth century into the shrine, which at times might reach a height of fifty feet. One of the most lavish amongst them is the High Altar at Breisach Cathedral (ill. 177), the work of an artist known only as Master H. L. It was painted between 1523 and 1526. Its "Baroque" style is in reality the last flicker of medieval church art at the beginning of the Renaissance. It is an almost mannerist work of the restless age of the Reformation. A solid realism is apparent in the enormous altar of Master Brüggemann (1514—1521). With its wealth of figures, it is partly based on Dürer's "Small Passion". The faces have all the characteristics of popular North German types (ill. 179). The predella with the "Tree of Jesse" from Heinrich Douvermann's Altar of the Seven Sorrows (1517 to 1522) in Kalkar reveals all too clearly how genius can be tempted by the purely decorative (ill. 181).

HANS WITTEN (ills. 180, 185). The work of Hans Witten again and again surprises us by the wealth of the master's imagination and by the expressive language of his forms. The artist probably came from Cologne, although he may have grown up — like Riemenschneider — in the Harz region. The dramatic Pietà at Goslar, a German counterpart to Michelangelo's famous Pietà at St. Peter's, Rome, was painted round 1490. The "tulip pulpit" (ill. 180) for Freiburg Cathedral followed in 1510, the "Schöne Tür" at Annaberg before 1512 and the unique "Pillar of Chastisement" for the Chemnitz Schlosskirche (ill. 185) in 1515. In all these works plant forms have achieved a new significance.

NORTH GERMAN SCULPTURE (ills. 183, 184, 200). A few outstanding individualities determined the character of North German sculpture at the end of the fifteenth and at the beginning of the sixteenth century. The most important amongst them is Bernt Notke who was active in Lübeck from 1477 onwards. His most outstanding sculpture is the St. Jürgen group in Stockholm, a fantastic work of the most daring realism. Notke worked in the Swedish capital from 1483 to 1497 and held at times the office of Master of the Mint. After his return to Lübeck, he created a number of works up to the time of his death in 1509. Amongst them is the tomb stone for Hermen Hutterock, mayor of Lübeck (ill. 200), who had died in 1505. The drawing on the stone is almost frighteningly realistic. Although the extent of his work is not yet clearly established, Henning von der Heide, next to Notke, stands out as one of the leading sculptors of his school. His work is less harsh than Notke's and he seems to have been a more balanced and harmonious personality. The statue of St. John the Evangelist (ill. 183) in the Marienkirche, Lübeck, almost expressionless in its serenity, has been attributed both to Notke and Henning. How different, how intense — almost as if anticipating Baroque — the work of Claus Berg appears by comparison! Amongst his last works are the figures of the Apostles, carved in oak, in Güstrow Cathedral (ill. 184).

THE VISCHER FAMILY OF BRASS FOUNDERS (ill. 187). The tasks of sculpture began to change with the coming of the Renaissance. It was no longer content to be the servant of architecture or to provide the carving of an altar surround. New demands were made, demands that could be met thanks to the new technique of bronze casting, which had already enjoyed great popularity during the fifteenth century. Peter Vischer the Elder and his sons carried this technique to perfection in one of their greatest works, the tomb of St. Sebaldus in the Sebalduskirche in Nuremberg. The first Late Gothic design had been made in 1488, but was not executed. The work was commissioned once more in 1508, but did not get very far. It was only completed in 1519 with the help of the master's sons, Hermann and Peter Vischer the Younger. Late Gothic and Renaissance feature can be clearly distinguished.

HIGH RENAISSANCE PAINTING IN CENTRAL EUROPE (ills. 188, 189, 191, 194, 201, 204, 206, p. 176). Despite a rich preliminary development, the Re-

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naissance seemed to release new forces in painting quite suddenly. It is the age of the Reformation, an age of ferment, of a longing for new forms of expression. The sense of urgency is all the greater, because everybody seems conscious of the dawn of a new age. In Germany, Albrecht Dürer, whose work is discussed later in this volume, was the most important artist of the new generation. His genius and his achievements make him the German equivalent of the great triumvirate of Leonardo, Michelangelo and Raphael. His counterpart is an artist, his equal in talent, who was undoubtedly the most profound of all German painters: Matthis Neithardt, who called himself Gothardt and who had only been known as Grünewald until quite recently. Master Matthias died in Halle in 1528, in the same year as Dürer. He carried the intensity and dramatic experience of his faith into his paintings to a degree unequalled before or since (see p. 176). He created one of his greatest works, "SS. Erasmus and Maurice" between 1521 and 1523 for the altar of St. Maurice in the Collegiate Church at Halle. The youthful bishop — a portrait of his patron, Cardinal Albrecht — in his elaborate vestments stands conversing before the young St. Maurice, who is dressed in shiny armour. The painting has a plasticity that is rare even in an age which deliberately cultivated this aspect (ill. 201).

German painting of the time ranged between these two poles, Dürer und Grünewald. While Dürer influenced the drawing and composition of his contemporaries, the immediate effect of Grünewald's art is less tangible; he represented the past rather than the future. But the new outburst of feeling everywhere is undoubtedly akin to the spirit of his art. The Austrian Danube School (c. 1500) combined intense feeling with observation of nature. Even artists from other regions, such as Lukas Cranach — whose earliest works show great strength of expression, — are included in this school. But Cranach's style soon changed and became more poetic. His sylvan settings have a Romantic air about them, his colours have a magic glow. Could any fairy tale, any child's dream, be more delightful than the angels' concert in his "Rest during Flight" of 1504 (ill. 188)? At the same time, Cranach's graphic work retains the lively rhythm of his earlier phase. His later paintings, from the years when he was court painter at Weimar, are generally kept in the sober style of the "Venus" of 1532 (ill. 204). Albrecht Altdorfer, originally a miniaturist, develops consciously elements only naively expressed by Cranach. His earliest paintings date from 1507; already, Man is shown in a mighty setting of stars, ruins, distant cities, and the blue sea. A mysterious light floods through his "Christmas" of 1507 (ill. 189). In "Alexander's Battle" (ill. 191) of 1529, with its fighting soldiers, clouds, rocky cliffs, and glittering archipelagos, nature has become dramatic in her own right. Before, she had merely served as a background, at the most she helped to accentuate a certain mood. But the human figure always seemed out of proportion to its surroundings. Here, it almost disappears. — Holbein's manner is altogether different. He, too, is considered one of the leading painters of his age. His "Madonna with the Meyer Family" (ill. 194) was painted in 1526. Holbein had visited Italy shortly before 1520, and the influence of the Italian masters is evident in this mature and impressive work. But Holbein's keen observation and the contemplative realism of the masters of the Danube School were not limited to Germany, as the "Landscape with Magpie" by Pieter Brueghel the Elder (ill. 206) proves. While it still recalls in some respects the Late Gothic tradition, it is yet an advanced work, full of attention to detail and observation of nature.

ITALIAN RENAISSANCE PAINTING (ills. 193, 195, 202, 203, 205, p. 192). All the achievements of the Italian Renaissance, ranging from the invention of linear perspective and the representation of volume to the great early Baroque frescoes can only be outlined very briefly in so limited a space. An unmistakably Italian work, the "Allegory of Autumn" (ill. 193), attributed to Francesco Cossa of Ferrara, is mentioned again, because it demonstrates how Italian painting was able to combine a monumental quality with faithful representation. Giorgione achieved this effect in his "Venus" (ill. 203), a work painted between 1508 and 1510, and completed by Titian — with apparently no more effort or intention than Cossa. Even Titian (1477—1576) remained true to this fundamental trait of Italian art in his unique portrait Charles V (ill. 202) of 1548. Painted at a time of struggle, but also of success, it does not deny the Emperor's great loneliness and even unhappiness. Yet the landscape in the distance isolates the figure of Charles V and endows it with a truly imperial grandeur. This even applies to a typical mannerist work, Bartolommeo da Venezia's painting of a young girl, his so-called "Lucretia Borgia" (ill. 205). The wide range of the themes alone indicates that Italian painting was fundamentally very different from painting in the North. Whatever we may call the different schools, three masters stand out amongst a profusion of great artists such as Giotto and Masaccio, Piero della Francesca, Fra Angelico, Botticelli (see also p. 192) and Mantegna, Filippino Lippi and Bellini down to Correggio and Titian: these are Leonardo, Michelangelo, and Raphael. Before 1900, they were often quoted as the greatest masters of all time and were given a quasi-divine status, especially Raphael. Inevitably, their reputation fell earlier in this century, when art was expected to convey an "inner truth" rather than beauty. But to-day, in an age when we realise again the importance of Man in art, they appear once more as leaders of humanity and as the fulfilment of the Italian Renaissance. Amongst Leonardo's greatest works — now, alas, almost completely faded — is the "Last Supper" in the refectory of the convent of Maria delle Grazie in Milan. It marks the beginning of Italian Classic painting. No artist before Leonardo had ventured to portray the tension between the anxious Apostles and the calm Saviour, conscious of his fate, or had created a composition where even

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the minutest detail is part of the great theme. Leonardo was the first great seeker of Modern Times. It can be said of the truly titanic Michelangelo that in the words of one of his sonnets he "competed with God in creation". The frescoes of the Sistine chapel still fill us with awe. Raphael's work is of quite a different character. The perhaps somewhat romantic style of his earlier years changed as the result of the study of Leonardo's work. With the Sistine Madonna (1516), named after Sixtus, one of the fathers of the church, he created a new form of religious painting. It is, in the words of the German art historian Weigert, "the integration of the Classic and the Christian ideal". Raphael, who was born in Urbino in 1483, died in Rome in 1520.

ALBRECHT DÜRER (ills. 190, 196—199, colour plate I). Albrecht Dürer, the son of a goldsmith, was born in Nuremberg in 1471. He was the first artist to realise and interpret the changes of his time. His life and work stand clearly before us. Thanks to studious nature and his keen powers of observation, he soon mastered the techniques of his contemporaries, including those of the painters of the Italian Renaissance. He was one of the greatest masters of the graphic arts and found in them a medium to give expressions to the tragic and dramatic events of his age. His woodcut series of the Apocalypse (ill. 199) appeared in 1498. With its sureness of line, it represents a peak in the German graphic arts. The portrait of the artist's mother (ill. 197) stands at the end of a series of drawings, made between 1505 and 1514. Three engravings, "Melancholy", "The Knight, Death, and the Devil", and "St. Jerome in his Cell" (ill. 198), also belong to the period round 1514. It was characteristic of the Late Gothic that techniques of reproduction should play such an important part. The last link of the arts with the church as a building had thus been broken. It is the beginning of the isolation of the arts and the artist, of Modern Times. — Dürer's style of painting, by contrast, became calmer and more mature after 1500. He made all kinds of studies of the laws of proportion — manifest even in his self-portrait of 1500 (ill. 196) — and devoted his attention increasingly to nature and landscape. His works of that time, amongst them the "Lament for the Crucified" of 1500 (ill. 190) show great attention to every detail. This aspect of his art was to be developed increasingly during the next two decades, and is reflected in his dramatic portraits no less than in the "Festival of the Rose Garlands" and the "Adoration of the Trinity". In 1526, two years before his death, Dürer offered a truly Royal gift to the Nuremberg city fathers. His "Four Apostles" (colour plate I) undoubtedly have a political bias. Yet they not merely express acceptance of the Reformation, but also call for self-criticism and warn against extremists and fanatics. Treatment of colour, characterisation, and scale make it one of the most monumental works of its time.

ELTZ CASTLE (ill. 207) is built on a rock, rising steeply from the valley below. Amidst the green of the beech woods of the Moselle valley, it looks almost like a castle out of a fairy tale. It was built by four branches of the Eltz family; they inhabited the castle jointly and simply added another storey when they needed more room. Although it was built in so many stages, it seems quite perfect a living part of the Middle Ages. It has been in the same family since 1137, and escaped the great destruction of the castles of the Palatinate, the Rhine and Moselle region in 1689, because of the owners' good relations with the French.

GOTHIC AND RENAISSANCE CRAFTS (ill. 208 above, ill. 209 below). The silver-gilt griffin tankard (between 1434 and 1453) was part of the dowry of Anna von Katzenelnbogen, the wife of the Landgrave of Hesse. It is still a Gothic work. Articles of daily use were sometimes very ornate, and Gothic forms, freely interpreted, often occur even during the Late Renaissance. Even the bubble motive, used by Master Berthold Holthusen in his goblet (ill. 208), made as part of the silver plate of Lüneburg city council, is still essentially a product of the Gothic tradition. "Real" Renaissance forms, i.e. forms borrowed from Antiquity, only gained ground in Germany during this period, which roughly came to a close in 1620. The harness (ill. 209) is decorated all over with etched harpies, sea horses, and masks, set amidst luxuriant foliage. It is surmounted by the Imperial eagle. Even great masters did not think themselves above designing such decorations. Tilman Riemenschneider designed a table and goblets, Dürer and Lucas Cranach made numerous drawings for ornaments, as did Holbein and Aldegrever, not to mention Floris and many of his contemporaries. Most of the artists of the time also designed tapestries and seals.

RENAISSANCE, MANNERIST, AND EARLY BAROQUE ORNAMENT (ills. 210, 211, 215, 216, 217). The Renaissance seemed to invade Northern Europe with an entire army of new forms. In the seventeenth century, Count Ernst von Bückeburg had the chapel of his family's castle decorated with carvings which — according to Dehio — "must be almost unequalled examples of splendour and craftsmanship" (ill. 215). They are the work of such outstanding masters as the Wolff brothers, of Hildesheim, who also decorated the white and the golden drawing rooms and the famous "Gate of the Gods" (ill. 211) with all kinds of carvings. Public bodies as well as princes, commissioned lavish interiors. The entablature and the rails in the council chamber of Lüneburg City Hall (ill. 210) are the work of Albert von Soest. Made between 1566 and 1584, they clearly reveal the link with the Late Gothic tradition. The work of the Hamburg sculptor Ludwig Münstermann is still not as well known as it should be. Mostly active in the Oldenburg province — a part of Germany spared during the Thirty Years War — he covered

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altars, pulpits, and baptismal fonts with his carvings. Amongst them is the famous canopy of the Rodenkirchen pulpit (ill. 226). It dates from 1631. It is a matter of conjecture, whether Münstermann's art is still Mannerist or can already be called Early Baroque. Münstermann drew his inspiration from the so-called Floris style, which had great influence in the North West of Germany. It was instigated by Cornelis Floris and had its roots in Antwerp; one of its most interesting examples is the tomb of the Friesian chieftain Edo Wiemken (ill. 217), made for Jever parish church by the Antwerp sculptor Heinrich Hogadt between 1561 and 1564.

RENAISSANCE ARCHITECTURE (ills. 212, 213, 214). One of the most characteristic examples of German Renaissance architecture is the rather ornate, but well-balanced Ottheinrich wing (ill. 212) of the castle at Heidelberg (1556—1563). Classic scholarship, a naive delight in decoration, and an appreciation of good craftsmanship have equally contributed to the façade. The reserved and dignified merchant's house "Der Schütting" (ill. 214) with its exquisite proportions, is quite different. The gables and parapets, which make it one of the most impressive creations of the Mannerist style, the so-called German Renaissance, were added in 1594. The Renaissance, an age of exuberant and even ruthless decoration, produced outstanding interiors as well as façades. The magnificent coffered ceiling of the lime-panelled hall at Heiligenberg castle (ill. 213) is a work of the end of the sixteenth century.

TIMBER BUILDINGS (ills. 218, 219). Germany's timber and half-timber buildings have suffered greatly as a result of the last war. Whole streets of towns like Hildesheim have gone, amongst them the famous Knochenhauer-amtshaus of 1529, to mention only one outstanding example. A certain number, fortunately, survive, including the Willmannsche Haus (ill. 219) in Osnabrück, whose magnificent carvings date from 1586. The Wehlburg Hof (ill. 218) in Wehdel near Badbergen in the Artland province, a building of 1750, is an outstanding example of a half-timbered farmhouse; the rich and skilful arrangement of posts and beams transforms this traditional structure into a unique work of art.

RUBENS AND REMBRANDT (ills. 220, 222, 223, 225, p. 224). It must always astonish us that the creative arts of the Baroque achieved their triumphs not in Italy, but in seventeenth-century Flanders. Michelangelo, Correggio, and Titian would seem to make Italy the predestined home of the Baroque. But it was left to Rubens as a master of glowing colours and a painter of boundless *joie de vivre* to carry the Baroque spirit to its fulfilment. In Rubens' art, the human form, animals, and landscape are all joined in one vast movement. His "Landscape with Sand Dunes" (ill. 220) is an outstanding example of this kind. Even the "Descent to Hell", painted in 1620 during his most active phase, is a triumph of the senses. Falling bodies mingle dramatically with descending angels and rearing monsters, a strange light suddenly bursts into the chaos — the subject has been treated with a brilliance unequalled anywhere else. Rubens mastered the entire range of Baroque expression. He is equally at home with the heroic gesture, dramatic action, and blooming sensuality. But he also was capable of a profound humanity, as the portrait of his first wife, Isabella Brant (ill. 223), shows. Rubens died in 1640. Over six hundred paintings from his hand bear witness to his genius.

Rembrandt, who is mentioned elsewhere in this volume (see p. 224) was a man of an entirely different stamp, though perhaps an even more impressive personality. He was born in Leyden in 1606 and died in 1669. His life's work includes 700 paintings, 300 etchings, and 1800 drawings. The moving self-portrait of the artist (ill. 225) belongs to the master's mature style of the sixties, when he seemed to dissolve everything into golden and black specks — or rather, when he created his pictures out of them. After a life of fame, wealth, poverty, and disappointment over his philistine patrons, he died in loneliness.

NETHERLANDISH PAINTERS OF THE SEVENTEENTH CENTURY (ills. 221, 226, 227, 229). Although sixteenth and seventeenth century painting in the Netherlands can hardly be imagined without Rubens and Rembrandt, a delightful and versatile art would still be there, even without them. It is hardly possible to name more than a few painters amongst so many. Jan van Goyen, who created his most important works shortly before the middle of the seventeenth century, was the leading exponent of a school of landscape painting of the circle round Rembrandt. In his "The Sea at Haarlem" (ill. 229), he lets his gaze wander far into the distance of a prospect limited only by the horizon and the sand dunes. All detail is blurred by the steamy atmosphere. Gerard Terborch is a master of the interior and the genre scene. He introduces the splendour of a distant fashionable world into his paintings and can turn a piece of silk into a dominating feature (ill. 226). Willem Kalf, a mid-seventeenth century painter, is famous for his still-lives. The magnificent painting of 1668 with the Venetian glass (ill. 227) is attributed to him. Jan Steen's "Beanfeast" (ill. 221) reveals quite a different aspect of Dutch painting. It is characteristic of a school that specialised in portraying various stages of indulgence in the pleasures of this world, particularly of the table. But humorous and even grotesque description is often combined with the greatest skill and sophistication. It is characteristic of Baroque painting, particularly in the Netherlands that it freed itself from the religious theme. This led to the formation of groups of painters specialising in certain subjects.

THE LANDSCAPE (ill. 228). Adam Elsheimer (1578 to 1610), continued the development begun by Albrecht Alt-

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dorfer, Elsheimer, a native of Frankfort, travelled to Venice via Munich at the age of twenty. He would spend the last ten years of his life in Rome as a famous artist, whose work had great influence on many Dutch and Flemish painters. Most of his poetic landscapes were painted in Italy. His development can be traced from an early stage. His earliest surviving painting is "The Sermon of John the Baptist" (ill. 228) in which he reproduces the magic of the German oak forest with characteristic mastery, although earlier influences are still clearly discernible.

SECULAR BAROQUE (ills. 230, 231, 233, 247). While secular Baroque architecture — mostly palaces — was concentrated in France round Paris and Versailles, in Austria in the region round Vienna, Germany, with a wealth of minor dynastics — there were no less than 350 ruling houses — became the scene of a feverish building activity. Everything, from the palace and its pavilions, to parks, greenhouses, and theatres became part of one magnificent architectural concept. Knobelsdorff's Palace of Sanssouci near Potsdam, built for Frederick the Great between 1745 and 1747, would be unthinkable without its colonnades and terraced gardens (ill. 230). The Opera house at Bayreuth — a town with many fine Baroque buildings — dates from the same period. It is a characteristic Baroque theatre of a delightfully intimate character (ill. 233). — The sumptuous state rooms of the abbey at Kempten im Allgäu (1734—1742) already belong to South-German Rococo architecture (ill. 247). But despite their magnificent wood-carvings, plasterwork, and frescos, they seem modest indeed by comparison with the Dresden Zwinger. It is the work of Daniel Pöppelmann (1662—1736), who had planned it as part of a palace, which was to have extended as far as the shore of the River Elbe. The buildings have a quality reminiscent of the music of Mozart or Haydn. Built for Augustus the Strong, the Zwinger is indeed the most splendid monument to an absolute monarch.

ECCLESIASTIC BAROQUE (ills. 232, 234—239, 242). German ecclesiastic Baroque did not really begin until after 1700. One of the principal aims of Baroque church architecture is the integration of nave and choir. This had already been the dream of Carolingian and Romanesque church builders. Salzburg Cathedral, the Theatinerkirche in Munich — both the work of Italian architects — are the earliest indications of a changing ground plan. Johann Dientzenhofer took up the theme in his design for Fulda Cathedral (built 1704—1712) and developed it further in the convent church of Banz (1710—1718). Balthasar Neumann's pilgrimage church of Vierzehnheiligen opposite Banz in the Main valley was the result of a number of preliminary designs. It is probably the most brilliant of Neumann's seventy churches. Although still based on the plan of the Basilica, nave and transept are based on the circle and the ellipse instead of the rectangle. As a result, the interior is broken up even less than in the Westphalian hall churches. The self-taught and brilliant Dominikus Zimmermann (1685—1766), was the architect of the Wieskirche, one of the most famous of all German Baroque churches. It is a tall building with a simple façade — a characteristic feature of Late Baroque architecture — and consists of one oval room, opening into a narrow choir (ill. 238). The walls, too, are of typical Late Baroque construction. All laws of gravity seem overcome. The walls appear weightless, as in the Gothic, although they do not seem to rise into infinity; pierced in many places, they have an air of unreality (ill. 239). The dramatic effect is accentuated by cleverly distributed *rocaille* ornament, plasterwork, and sculpture (ill. 238). This Late Baroque style is primarily a Catholic architecture, often even the architecture of the Jesuit-led Counter-reformation. Within the Catholic church, it was also the style of the monastic orders, which were never before or since in such close contact with the world around them. The actual convent buildings were developed into extensive wings; actual needs scarcely seemed to count.

The plans for rebuilding the Benedictine abbey at Weingarten near Ravensburg were ambitious indeed (1723). The ceilings of the abbey church (1715—1723) were painted in *trompe l'œil* in 1718 by Kosmas Damian Asam (ill. 242) who later (1734) created the church of St. Johann Nepomuk in Munich with his brother Egidius. This is the so-called Asam church (ill. 235), one of the finest — though smallest — examples of South German Baroque architecture. The interior reveals clearly that the brothers, who number amongst the most famous German church architects, were at heart painters and plasterers. The Cistercian pilgrimage church of Neu-Birnau on Lake Constance (ill. 236), built by Peter Thumb between 1747—1749, decorated with sculpture by Anton Feuchtmayr and with frescoes by Gottfried Bernhard Götz, relies for its effect almost entirely on its interior. In the former abbey church of Ottobeuren, however, the cruciform plan with its changing aspects is entirely in harmony with the exuberant Rococo ornament of the interior, which does not in any way detract from the architecture (ill. 237). Franz Martin Kuen's frescoes of 1744 on the ceilings of the library of the former abbey of Wiblingen near Ulm (ill. 232), too, only accentuate the architecture of the room. Everywhere, architecture, plasterwork, painting, sculpture, even choir screen and organ, became part of one great symphony, as is evident — perhaps more than anywhere else — in the former abbey church of Amorbach with its famous organ of 1782 (ill. 234). The church was given its present Baroque form by Maximilian von Welz in 1747.

LATE BAROQUE STAIRCASES (ills. 242, 243). Baroque staircases are of a hitherto unknown splendour. Some of the most famous are in Dientzenhofer's Schloss Weissenstein ob Pommersfelden (1711—1718), Balthasar Neumann's Würzburg Residenz and in the latter's very

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much humbler Schloss Wurzach (1723). At Pommersfelden, two flights of steps rise from the vestibule and meet on the first floor; at Würzburg (ill. 241) a central staircase divides into two branches, each leading to the gallery surrounding the vast room with Tiepolo's ceiling frescoes. At Wurzach (ill. 243), the two flights seem entwined anticlockwise, thus producing a wealth of surprising and interesting effects.

JOSEF ANTON FEUCHTMAYR (ills. 244, 245). Bavarian Rococo sculpture culminated in the work of Franz Anton Bustelli and Ignaz Günther. The art of Josef Anton Feuchtmayr (1696—1770), the descendant of long line of plasterers and stucco artists, seems in no way inferior. Feuchtmayr was apprenticed to Diego Francesco Carlone, of Como, one of those ubiquitous North Italian masters whose work can be studied in many German and Austrian churches. Feuchtmayr took over his father's workshop at Mimmenhausen on Lake Constance and soon became one of the most sought after stucco artists for the churches in the region round the Lake. He created numerous works for Einsiedeln, Salem, Meersburg, Mainau, and other churches, amongst them the "Honeythief", one of the delightful stucco figures of the pilgrimage church at Birnau (ill. 244). One of his most famous works is an early group of the Annunciation — still very distinctly modelled in the "carved" style — which is now split up between the museums of Berlin and Karlsruhe. In the gesture of the Virgin (ill. 245), we have Rococo sculpture at its most characteristic. It is as if the creation of space itself, rather than a figure, had been attempted.

PORCELAIN (ill. 246). Porcelain, in the West, was invented by J. F. Böttger in 1709. Augustus the Strong founded the Meissen factory a year later, and its products were soon in great demand, especially when, in 1721, J. G. Höroldt discovered ways of using coloured decoration. But the new craft was still to achieve its greatest triumphs. Porcelain suited Rococo sculpture perhaps more than any other material. In 1731, J. J. Kändler began to exploit its sculptural possibilities. The success was indeed outstanding and Kändler's work undoubtedly had a fundamental effect on the sculpture of his time. Known as "Vieux Saxe", Meissen porcelain became world famous. Kändler's "Rape of Proserpine" (1750), a work in its playful interpretation of a mythological theme characteristic of Rococo art, is now in Schloss Fasanerie near Fulda.

LE SIÈCLE GALANT (ills. 248, 249). To-day, we consider Rococo painting one of the most important records of its time. It is unthinkable without the brilliant conversation, the ultra-sophisticated culture, the affectation and the luxury of a small governing class. The art is given superlative expression in the work of Antoine Watteau. His contemporaries and his immediate predecessors had brought painting into the service of architecture to a degree unknown since the Early Middle Ages. With Watteau, painting returns to its own sphere. It is almost, as if the call *Revenons à la nature* sounded through the light and airy colours of his landscapes, in some paintings — such as his "Embarking for Cythera" (1717) — undoubtedly more than in others. Watteau's last painting (1720) is "The Sign of the Art-dealer Gersaint" (ill. 248). — The paintings of François Boucher make us realise why the Rococo age is called "Le Siècle Galant". But the scenes from mythology, with deities in various stages of undress, and the delightful paintings of young girls, also reflect the Rococo's love of nature and of pastoral scene. Boucher has expressed this perhaps more beautifully than anywhere else in themes like his "Reclining Nude" (ill. 249), where the sensual element seems transported to another sphere.

GOYA (ill. 250). The work of Francesco Jose de Goya y Lucientes (1746—1828) is in many ways like an anticipation of the nineteenth and twentieth centuries. Goya was both the last representative of the Rococo and the most important of the Romantic painters. His portraits, at first in the tradition of the art of his time, became increasingly realistic and satirical after 1795. Indeed, this tendency already appeared in some of his earlier work. Goya's portrait of the Queen of Spain, Marie Louise of Parma (1790), shows his sitter, the instigator of many intrigues and the real leader of Spanish politics, as a quite common, lecherous old woman (ill. 250). Goya's style at times achieves the effects of Impressionism; the work of his old age might almost be called Expressionist. His etchings are merciless accusations against cruelty, war and the decadence of his time.

AT THE THRESHOLD OF THE NINETEENTH CENTURY (ills. 251—256). When art no longer has a message, talent and aestheticism come into their own. The result may not be unattractive, but its appeal will of necessity be less universal. This applies to the work of many great eigteenth-century artists, such as Chodowiecki, Ziesenis, Anton Rafael, Mengs, and Graff, and even to Friedrich August Tischbein (1750—1802), the most gifted scion of a family of painters. His portrait of Countess Fries (ill. 251) is like a last message of the dying Rococo. "Goethe in the Campagna" (ill. 252), painted by Wilhelm Tischbein (1751—1829) between 1786/87 is a much more sober work and already belongs to a form of Classicism which had begun in Germany with Knobelsdorff and Langhans. This style was most influential in architecture, where it took its inspiration from Ancient Greece. One of its greatest exponents — at least in his youth — was Carl Friedrich Schinkel (1781—1841). In sculpture, the result of the Classic revival were less striking, although Johann Gottfried Schadow (1764—1850) was able to combine a vigorous realism with Classic calm and beauty, both manifest in the tomb of Count von der Mark and the group of the princesses Luise and Frederike (ill. 253), a work of the time between 1795 and 1797.

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But a new generation of artists, under the influence of philosophers like Schelling and Hegel and of poets like Novalis and Arnim, began to question the merits of Classicism. To them, it appeared rather dry, and they longed for the medieval unity of Life and Faith. The brotherhood of St. Luke was founded in this spirit in 1809. The Nazarenes, an important section of the German Romantic movement, stemmed from this group. Two great artists had already foreshadowed this development. Philipp Otto Runge (1777-1810), tried to bring about a synthesis of Man and Nature in his art. His family portraits, amongst them "The Parents of the Artist" (ill. 254) of 1806, are simple and free from any idealisation. Caspar David Friedrich (1774—1840) is undoubtedly the most famous painter of the Romantic German landscape (ill. 255). Very little of the first half of the nineteenth century can stand comparison with his art. Painting moved into the comfortable — both sentimental and sober — world of the Biedermeier. The Saints of medieval art, the mythological figures of Renaissance and Baroque were now replaced by the circle of the family, the treasured centre of middle class existence. The fine family portrait of 1836 by a master only known by his initials H. D. belongs to this "sentimental" and yet by no means unimpressive art. It is like a last reminder of the glories of a great past (ill. 256).

Helmut Domke

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The "Golden Treasure of Hiddensee" is one of the finest examples of North Germanic art to be found in the country. It is highly symbolic, markedly abstract, decorative art, not yet influenced by Greece, Rome, or Christianity (Stralsund).

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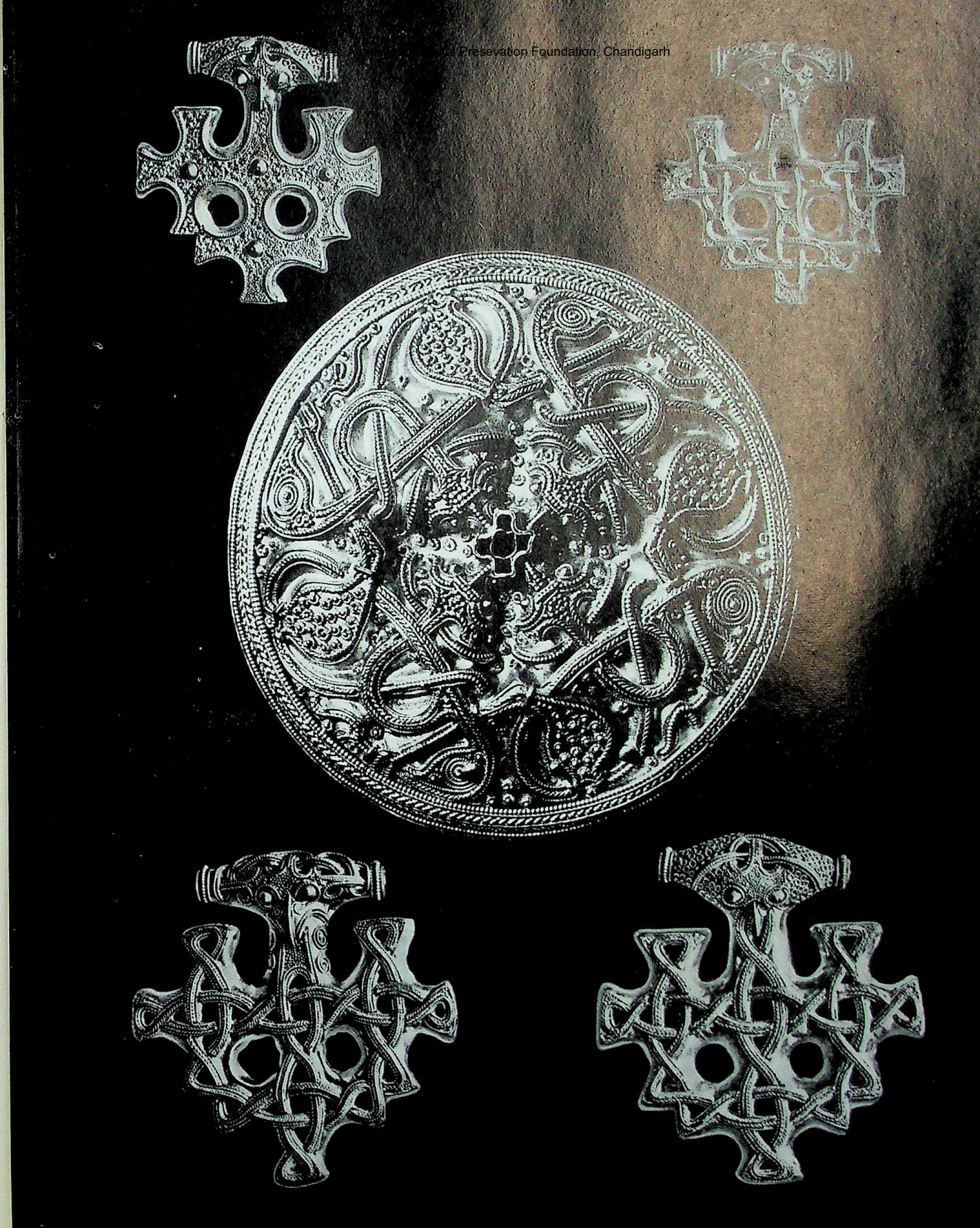

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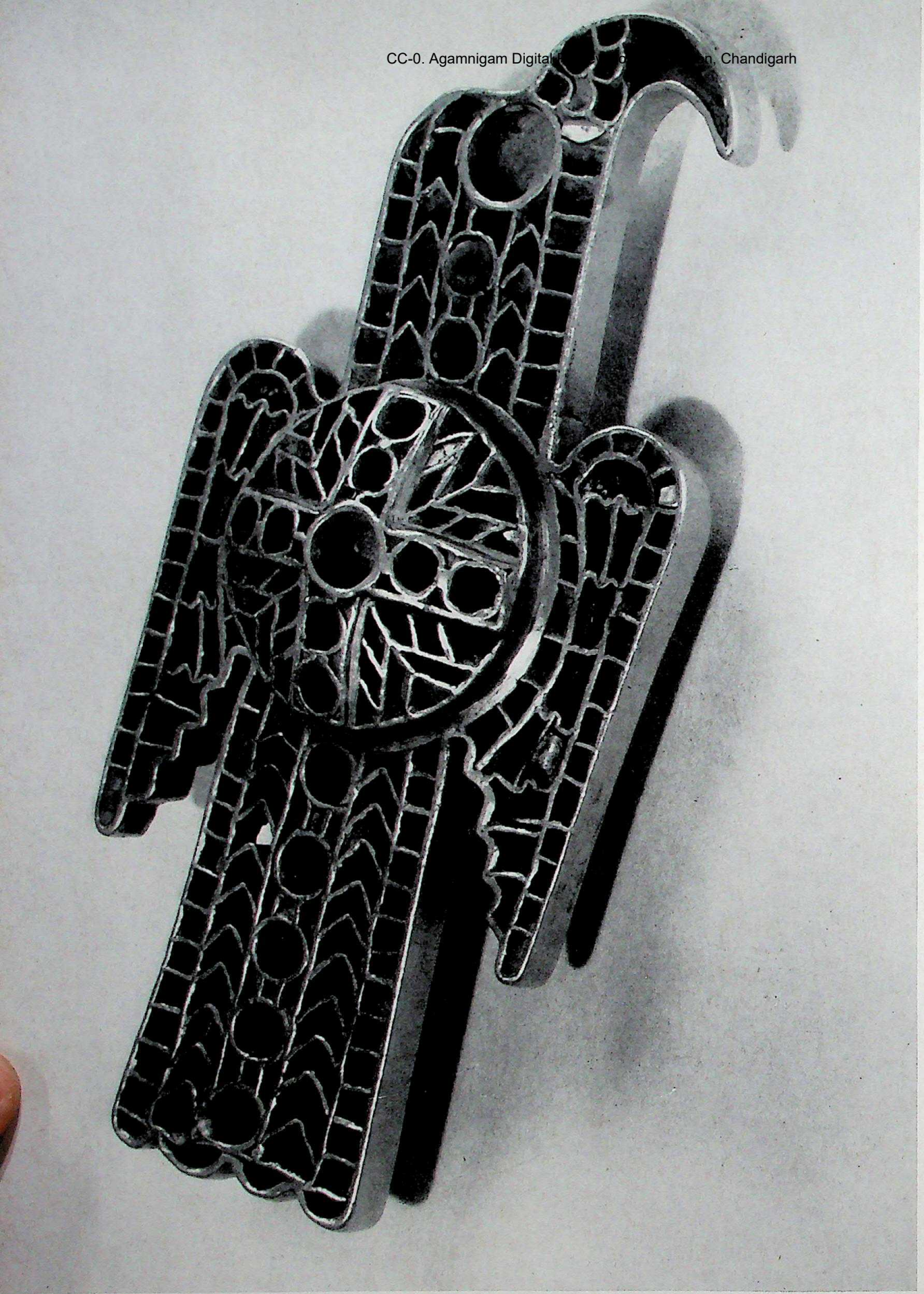

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Der fränkische Spangenhelm der Merowingerzeit gibt eine Vorstellung von der Höhe handwerklicher Kunst während der Frühzeit des Abendlandes. (Mainz, Altertumsmuseum)

The Frankish clasped helmet of the Merovingian period gives some idea of the high standard of craftmanship attained at an early stage in western civilisation. (Mainz, Historic Museum)

Museum

Die vielgefundenen Fibeln (Schmucknadeln) der Völkerwanderungszeit sind zuweilen in kostbarem „Zellenmosaik" gearbeitet. Ostgotische Adlerfibel (um 500 n. Chr.) aus Cesena bei Ravenna. (Nürnberg, Germanisches Nationalmuseum)

The pin-brooches, dating back to the period of Teuton tribal migration, are often in precious cell-mosaic work. Ostragothic brooch representing an eagle (c. 500 A. D.), from Cesena near Ravenna. (Nuremberg, Germanic National Museum)

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Windstoßer

← H. Retzlaff

Die Römer brachten den Steinbau nach dem Norden.
In Trier hat sich das gewaltige Nordtor der römischen Stadtbefestigung, die Porta Nigra (313 – 316), erhalten.

It was the Romans who introduced stone buildings to the north.
The Porta Nigra (313 – 316 A. D.), the northern gateway forming part of the defences of Treves, is still in a good state of preservation.

Von römischer Kultur auf deutschem Boden erzählt auch der Kopf des Orpheus aus einem spätantiken, in Rottweil gefundenen Mosaik. (Rottweil, Heimatmuseum)

The "Head of Orpheus", a late classical work of art, dating from the time of the Roman occupation of S. W. Germany, was found on a mosaic at Rottweil. (Rottweil, Museum)

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Windstoßer

Ungelenk, doch mit vitaler Kraft des Ausdrucks wird im 6.—7. Jh. nach christlich-spätantikem Vorbild die Darstellung des Menschen versucht. Christusfigur von einem merowingischen Reliquienkasten aus Elfenbein. (Werden a. d. Ruhr, Stiftskirche)

This rough, but forceful and expressive portrayal of Christ on an ivory pyx (6th — 7th century) is based on Late Roman — Christian models. (Werden on the Ruhr)

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Der fränkische Bildstein von Niederdollendorf hat seine Wurzeln offensichtlich in germanisch-mythischen Vorstellungen. (Bonn, Landesmuseum)

The Frankish figured stone at Niederdollendorf obviously has its roots in the Germanic myths. (Bonn, Regional Museum)

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← Bredol-Lepper

Die achtkantige Pfalzkapelle Karls des Großen in Aachen (805 geweiht) ist der älteste erhaltene Steinbau der fränkisch-abendländischen Welt.

Charlemagne's octagonal Palatine chapel at Aix-la-Chapelle, consecrated in 805, is the oldest remaining stone building of the Frankish empire.

Foto Marburg

Während langer Jahrhunderte sicherte erst die Besitzergreifung dieses marmornen Kastensitzes aus karolingischer Zeit in der Aachener Pfalzkapelle den gewählten deutschen Königen ihre Würde.

Palatine chapel at Aix cathedral. For centuries the substance of power was only granted to those elected German kings strong enough to seize this marble throne.

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Busch

Die Eingangshalle des aus der Zeit Karls des Großen stammenden Klosters Lorsch (nahe Worms) hat sich bis heute erhalten.

The entrance hall of the Carolingian monastery of Lorsch near Worms is still in existence today.

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Schmölz

Die wuchtigen Doppelarkaden im Westwerk von St. Pantaleon in Köln, einer Bauschöpfung der ottonischen Zeit.

Heavy double-arcades in the west part of St. Pantaleon's, Cologne, built in the tenth century when the country was ruled by the Saxon emperors.

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← Schmidt-Glaßner

Reliquienbehälter in Form einer Pilgertasche aus Enger, in der Art des Schmucks noch weitgehend germanisch bestimmt. (Wiesbaden, früher Kunstgewerbemuseum Berlin)

This reliquary in the form of a pilgrim's pouch, from Enger, still shows Teutonic influences in its decorative elements. (Wiesbaden, formerly Berlin)

Foto Marburg

Das von König Lothar gestiftete Kreuz im Aachener Domschatz (10. Jh.) trägt als Mittelstück eine antike, den Kaiser Augustus darstellende Gemme.

The cross granted by King Lothar, to be found among the Aix cathedral treasures, bears in the centre a Roman cameo, portraying the Emperor Augustus as a young man.

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Schmidt-Glaßner

Nach spätantiken und byzantinischen Vorbildern entwickelte sich die abendländische Buchmalerei: Markus im Evangeliar der Äbtissin Ada (um 790). (Trier, Stadtbibliothek)

Illuminated manuscript-work was inspired by Late Roman and Byzantine models. St. Mark from the Abbess Ada's book of the Gospels (c. 790). (Treves Municipal Library)

Der schon um 870 entstandene Buchdeckel des Perikopenbuchs Heinrichs II. Darstellungen der Heilslehre in Elfenbein, umgeben von Grubenschmelzminiaturen und Edelsteinen. (München, Staatsbibliothek)

The cover of the Codex Monacensis lat. 4452 (c. 870). Illustrations of the doctrine of Salvation in ivory, set in precious stones. (Munich, State Library)

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DIE ADLERFIBEL DER KAISERIN GISELA

Im Jahre 1880 fand man in Mainz in einem verschütteten Keller ein erlesenes Schmuckstück, von dem man annehmen darf, daß es aus dem Besitz der Kaiserin Gisela, Gemahlin Konrads II. (1024—1029), stammt. Die Fibel stellt einen Adler dar, dessen Gestaltung nichts mehr von der Wucht des ostgotischen Adlers besitzt (Seite 34), sondern im Sinne romanischen Stilempfindens zu einem symmetrisch angelegten Schmuckstück wurde. Um die in Zellenschmelz ausgeführte Tierdarstellung zieht sich eine goldene, in feinstem Filigran gearbeitete, mit Steinen besetzte Blütenranke als umschließender Ring (Mainz, Altertums-Museum). Aufnahme: Busch.

THE EMPRESS GISELA'S BROOCH

This choice piece of jewellery, found in Mainz in 1880 amid the rubble of a cellar, is assumed to have once belonged to the Empress Gisela, wife of Conrad II (1024—1029). The brooch, representing in stylised form the eagle of the Ostragoths, shows traces of a characteristic symmetrical design in keeping with the Romanesque style. The bird, executed in cell mosaic, is surrounded by a ring of tendrils wrought in gold filigree set in stones (Mainz, Historic Museum).

State Museum,
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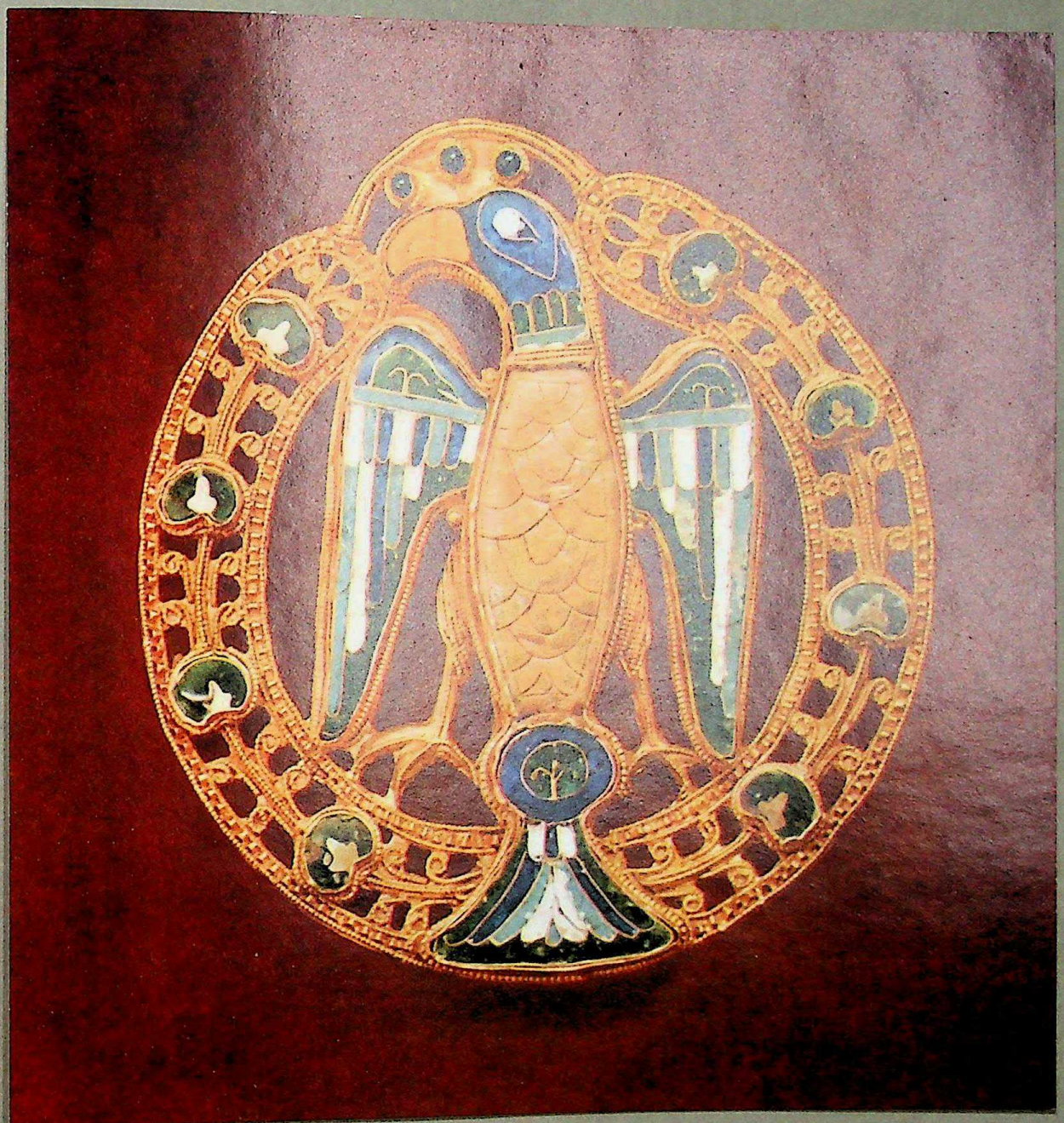

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Die „Essener Madonna" (11. Jh.) besteht aus einem mit vergoldetem Silberblech überzogenen Holzkern. Fremdartig im Ausdruck, ist dieses Kultbild doch von großer Innigkeit. (Essen, Münsterschatz)

The "Essen Madonna" (11th century) is of wood, coated with gilded German silver. Although the expression of the image is strange, it is of great spiritual depth. (Essen, Cathedral treasure)

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Rhein Museum

Eine der ausdrucksstärksten Darstellungen des Gemarterten zeigt das Kreuz, das der Erzbischof Gero um 970 gestiftet haben soll. (Köln, Dom)

One of the most forceful representations of Christ the Martyr is to be seen in the crucifix presented by Archbishop Gero in 970. (Cologne Cathedral)

Der Rundbau von St. Michael in Fulda entstand wahrscheinlich schon unter Abt Hrabanus Maurus um 820.

The circular church of St. Michael at Fulda was probably built in the days of Abbot Hrabanus Maurus (c. 820).

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H. Retzlaff

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Die Flügel der Domtür zu Hildesheim, unter Bischof Bernward 1015 im Ganzen gegossen. Frühester Bronzeguß des Abendlandes, zugleich schon von erstaunlicher künstlerischer Reife.

The two leaves of the cathedral door at Hildesheim were founded during the time of St. Bernward, bishop in 1015. This earliest example of bronze-founding in the West shows amazing artistic maturity.

Ehem. Staatl. Bildstelle

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Hildesheim, Domtür. Gott befragt Adam.

The cathedral door. God questioning Adam.

Ehem. Staatl. Bildstelle

Hildesheim. Anbetung der Könige.

Adoration of the Three Kings.

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Busch

Tassel oder Mantelschließe aus Goldfiligran, Saphiren, Amethysten und Perlen (gegen 1000). Gefunden in Mainz. (Darmstadt, Landesmuseum)

Gold-filigree cloak-clasp set in saphires, amethysts and pearls (c. 1000). (Found in Mainz, now in the Regional Museum, Darmstadt)

Die Heilige Schrift wurde im Mittelalter als magischer Schatz aufs reichste geschmückt. Deckel des Codex Aureus von St. Emmeram in Regensburg. (München, Staatsbibliothek)

The Bible manuscripts were richly illuminated in the Middle Ages, as befitted a magic treasure. Cover of the Codex Aureus of St. Emmeram, Regensburg. (Munich, State Library)

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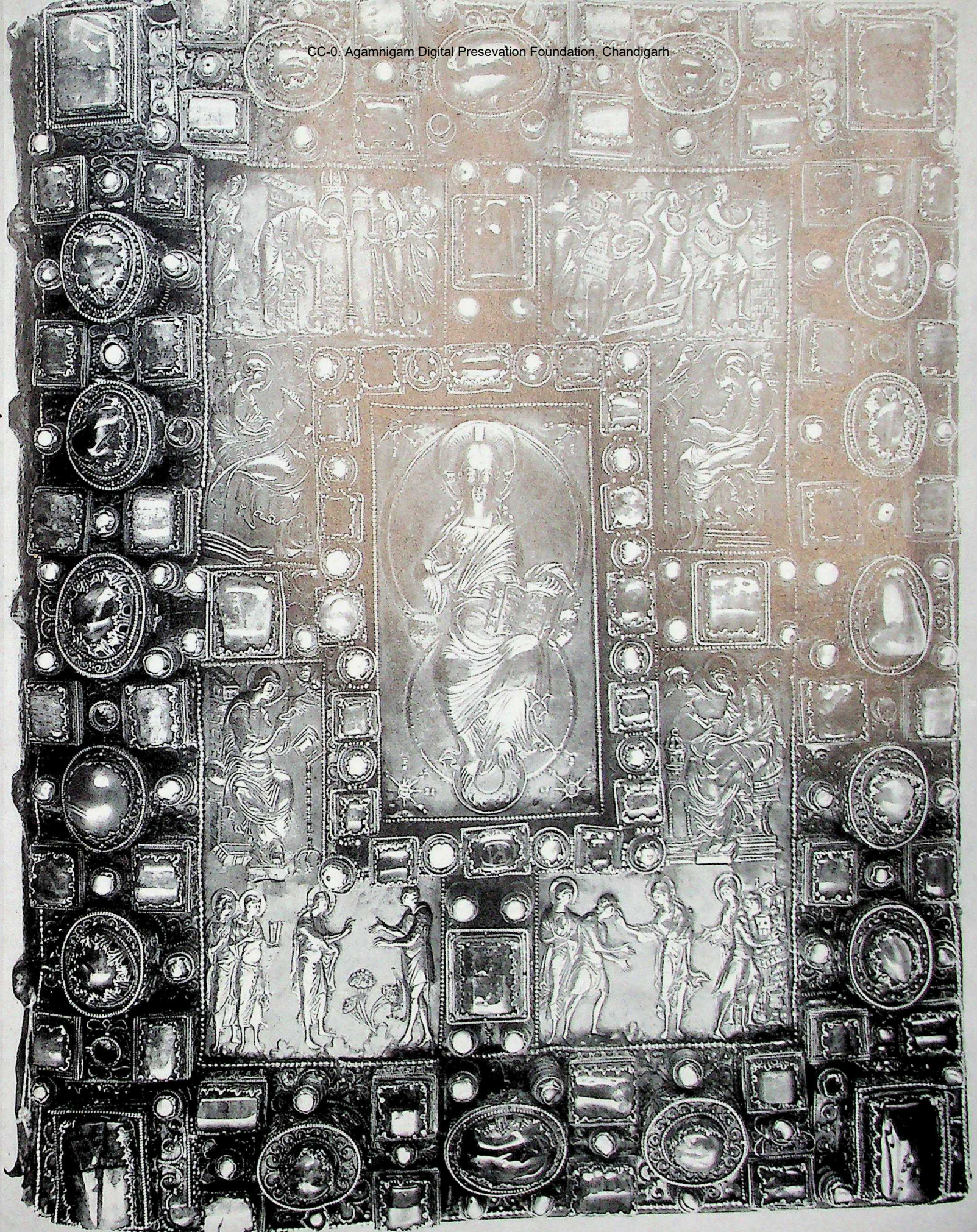

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Busch

Buchminiaturen sind die eindrucksvollsten Zeugnisse der hochmittelalterlichen Malerei.
„Sturm auf dem See Genezareth" im Evangeliar der Äbtissin Hitda von Meschede. Köln, um 1030. (Darmstadt, Landesbibliothek)

Books containing miniatures offer the most impressive examples of medieval painting.
"Storm on Lake Genezareth", from the book of the Gospels of the Abbess Hitda of Meschede. Cologne, c. 1030. (Darmstadt, Library)

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Ein Gipfelpunkt der Malerei: Der Evangelist Lukas empfängt und verkündet seine Vision der Heilslehre. Aus dem Evangeliar Ottos III., Reichenauer Malerschule, um 1000. (München, Staatsbibliothek)

A masterpiece of painting: St. Luke the Evangelist receives and proclaims his vision of the doctrine of the Redemption. From Otto III's book of the Gospels. Reichenau school of painting, c. 1000. (Munich, State Library)

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Busch

→

Verkündigung an die Hirten. Aus dem Bamberger Perikopenbuch Heinrichs II., Reichenauer Malerschule, um 1000. (München, Staatsbibliothek)

Annunciation of the Shepherds. From the Bamberg Readings from the Gospels, of Henry II. Reichenau school of painting, c. 1000. (Munich, State Library)

Moses mit der Schlange, eins der bronzenen Felder der Augsburger Domtür (nach 1000) – beeinflußt von antiken Vorbildern, dennoch unverwechselbar neu.

Moses with the Serpent, one of the bronze panels of the Augsburg cathedral door (post 1000), influenced by classical models, but unmistakeably new.

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Foto Marburg

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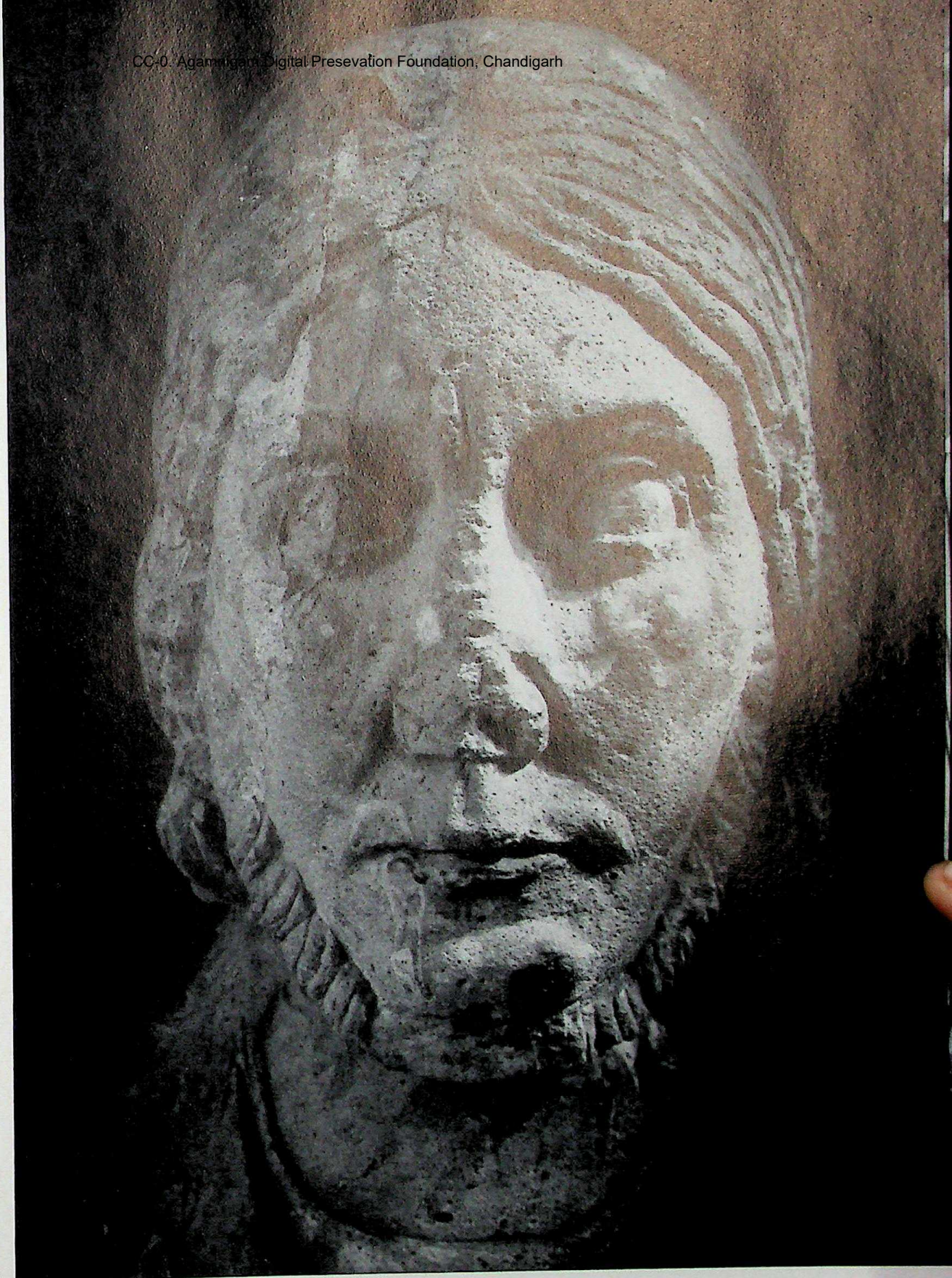

← Foto Marburg

Die Externsteine im Teutoburger Wald.
Auf altem heidnischem Kultplatz wurde 1115 das Relief einer Kreuzabnahme geweiht, die früheste Großplastik in Deutschland.

The "Extern Stones" in the Teutoburg Forest, the earliest large sculpture in Germany.
The relief, representing Christ taken down from the Cross, was consecrated in 1115, probably on an old pagan site of worship.

Lebensnähe und Ausdrucksgewalt der ottonischen Kunst des 10. Jh. sprechen aus dem Kopf des Hl. Metronus vom Hl. Grab der Stiftskirche zu Gernrode.

The head of St. Metronus (from the holy tomb at the collegiate church of Gernrode) is singularly alive and expressive, characteristic of art under Otto the Great.

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Rhein. Museum →

Detail der Holztür von St. Maria im Kapitol, Köln: Die Heilung des Blinden.

Detail from the wooden door of St. Maria im Kapitol, Cologne: the Healing of the Blind.

Ein einmaliges Denkmal der Schnitzkunst in der salischen Epoche ist die farbig bemalte Tür der Kirche St. Maria im Kapitol zu Köln. (Um 1050)

The carving on the coloured door of St. Maria im Kapitol (Cologne, c. 1050) is unique as a memorial of the art of carving during the Salic period.

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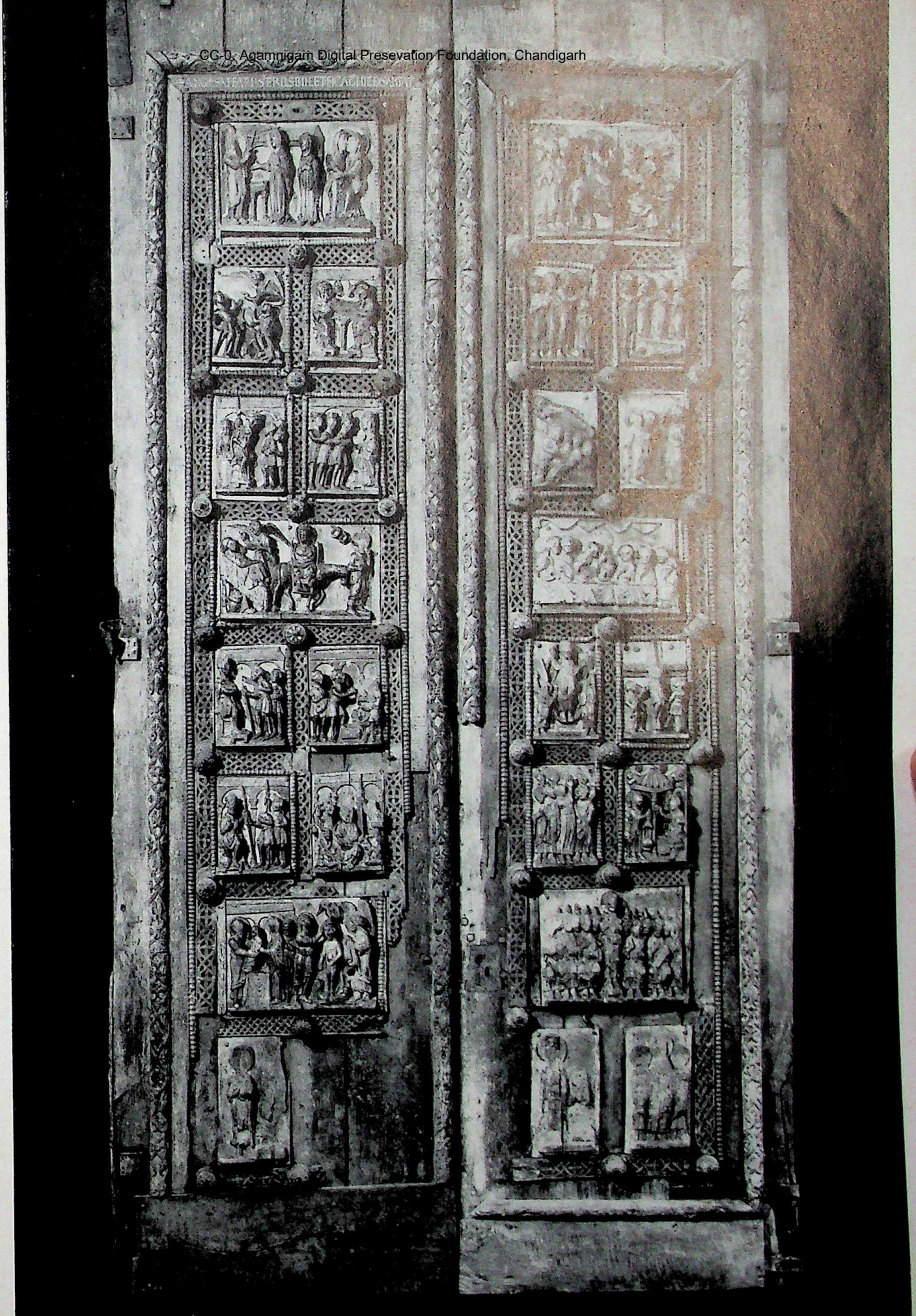

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Wolff & Tritschler

An spätantike Vorbilder sich anlehnend, stand die Elfenbeinschnitzerei seit der Karolingerzeit auch im Norden auf hoher Stufe.
Relief der Geburt Christi, rheinisch, um 1130. (Köln, Schnütgen-Museum)

Ivory-carving, following late classical models, was in high repute in the north too, after the Carolingian period.
Relief of the Nativity, Rhenish, c. 1130. (Cologne, Schnütgen Museum)

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Busch

Der Engels-Chor, ein Teil der Chorschranken in der Michaeliskirche zu Hildesheim, die in der 2. Hälfte des 12. Jh. die klassische Epoche der mittelalterlichen deutschen Plastik einleiten. Apostelgestalten unter der Darstellung des himmlischen Jerusalem.

Part of the so-called Angel's Choir-Screen in the Michaelis church, Hildesheim (second half of the 12th century), heralding the approach of the classical epoch of German medieval sculpture. Figures of the Apostles beneath the representation of Jerusalem.

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←

Der Kirchenraum des ehemaligen Klosters Eberbach im Rheingau (1180–1186) spricht eindrucksvoll von der großartigen Zucht und Nüchternheit auch in der Architektur der Zisterzienser.

An impressive illustration of the noble severity of interpretation shown in the architecture of the Cistercian order is to be found in the former monastery of Eberbach in the Rheingau (1180–1186).

H. Retzlaff

Die vier Evangelisten tragen das Wort der Hl. Schrift: Lesepult aus Kloster Alpirsbach, Beispiel romanischer Formenstrenge. (Freudenstadt, Stadtkirche)

The four evangelists spread the Word of the Scriptures: lectern from Alpirsbach monastery, an example of Romanesque severity of form. (Freudenstadt, Stadtkirche)

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Busch

Die wuchtige Krypta des Salierdomes in Speyer, dessen Entstehung auf Konrad II. (1024 – 1039) zurückgeht, zeugt von der Größe deutschen Kaisertums im Mittelalter.

More than any other structure, the imposing crypt of Spires cathedral, going back to Conrad II (1024 – 39), bears witness to the greatness of the Holy Roman Empire in the Middle Ages.

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Busch

Rudolf von Habsburg. Kopf vom Grabmal des Kaisers in der Krypta des Domes zu Speyer (um 1285).

Head of the Emperor Rudolf of Habsburg, from the memorial in the crypt of Spires cathedral (c. 1285).

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Als schönster Pallasbau Deutschlands aus spätromanischer Zeit gilt das allerdings stark restaurierte Landgrafenhaus der Wartburg bei Eisenach.

Germany's finest Late Romanesque palace is the Landgraves' House of the Wartburg near Eisenach. It has however been restored to a great extent.

Hallensleben

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Saebens

Noch als seit Jahrhunderten verfallene Ruine zeigt die unter Barbarossa um 1190 errichtete Kaiserpfalz in Gelnhausen einen reichen, fein verzierten Steinschnitt in den Kapitellen der Bogenstellungen.

The ruined Kaiserpfalz at Gelnhausen, begun under Barbarossa and allowed to fall into partial decay after 1363, still boasts exceptionally richly and finely decorated stone-carving on the capitals supporting the vaulting.

Hege

Seelische Vorgänge sichtbar zu machen, ist das Anliegen der staufischen Kunst. Eines der reizvollsten Beispiele: „Daniel in der Löwengrube" vom Ende des 12. Jh. (Worms, Dom, Annenkapelle)

The artists of the Hohenstaufen period aimed at reproducing what was going on in the mind of the subject. One of the most charming examples: Daniel in the Lion's Den (late 12th century). (Worms Cathedral, Chapel of St. Anne)

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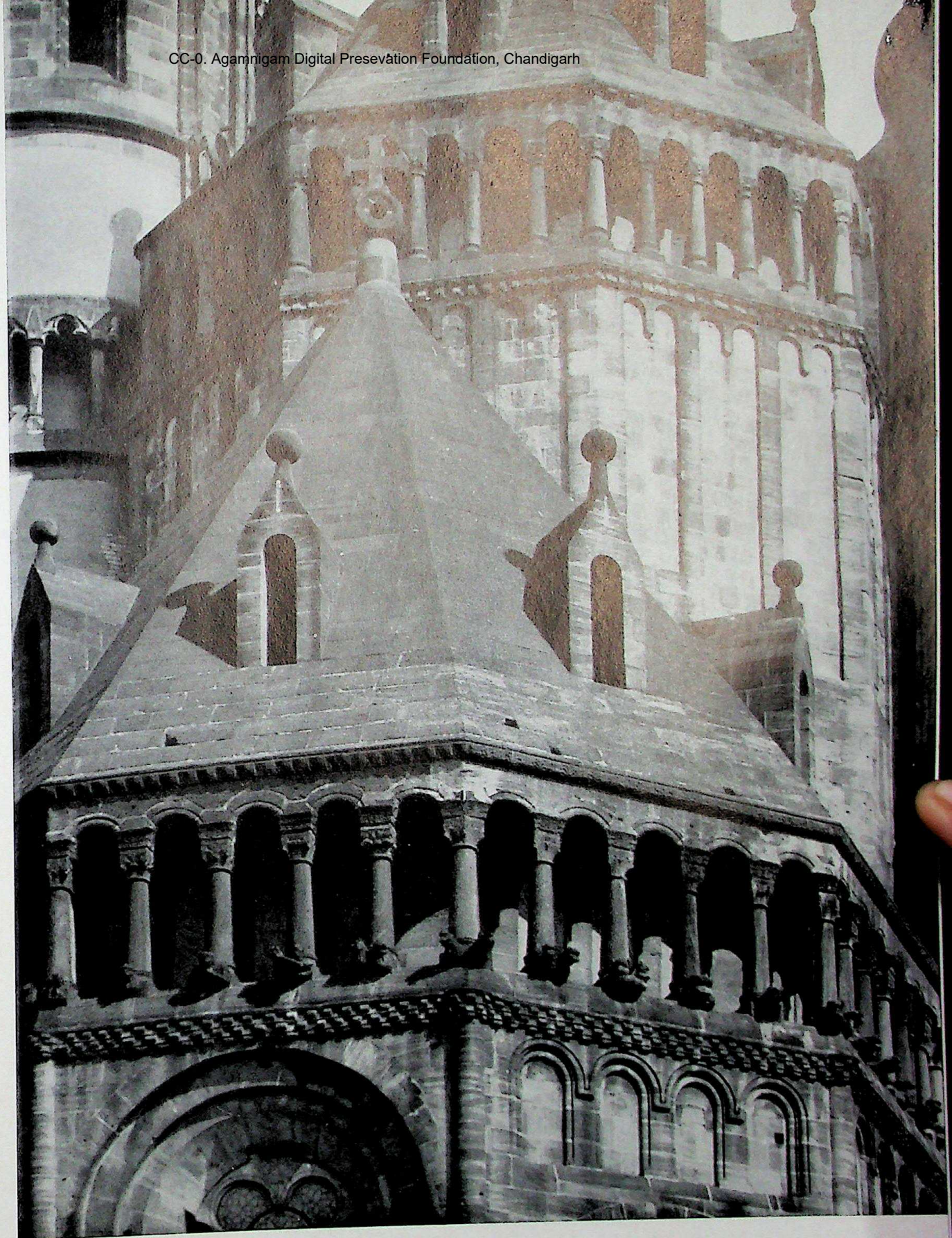

Busch

Nirgends erscheint das plastische Empfinden der staufischen Architektur deutlicher als am reich mit Zwercharkaden geschmückten Westchor (1230) des Wormser Domes.

The magnificence and plasticity of the architecture of the Hohenstaufen period appears nowhere more clearly than in the West Choir (1230) of Worms Cathedral, richly decorated with transversal arcades.

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Foto Marburg

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← Hege

Das Hauptwerk der spätromanischen Plastik in Norddeutschland: Die lebensgroßen Gestalten Heinrichs des Löwen und der Herzogin Mathilde vom Grabmal des Fürstenpaares im Braunschweiger Dom (1230/40).

The principal masterpiece of the Late Romanesque style in North Germany, the life-sized figures of Henry the Lion and his duchess, Mathilda, from the memorial in Brunswick Cathedral (1230–1240), where they were buried.

Herzog Heinrich der Löwe (1129–1195) ließ vor seiner Burg Dankwarderode in Braunschweig den bronzenen Löwen als Zeichen seiner landesfürstlichen Macht errichten.

Duke Henry the Lion (1129–1195) had the bronze lion erected before his castle of Dankwarderode in Brunswick as a sign of his sovereign might.

Foto Marburg

Sinnfällige Darstellung der Heilslehre am Kirchenportal: Die Evangelisten auf den Schultern der Propheten.
Bamberg, Fürstenportal (1220/30).

Symbolic representation of the Doctrine of the Redemption on a church-portal. Evangelists on the shoulders of the prophets.
Bamberg, Fürstenportal (1220/30).

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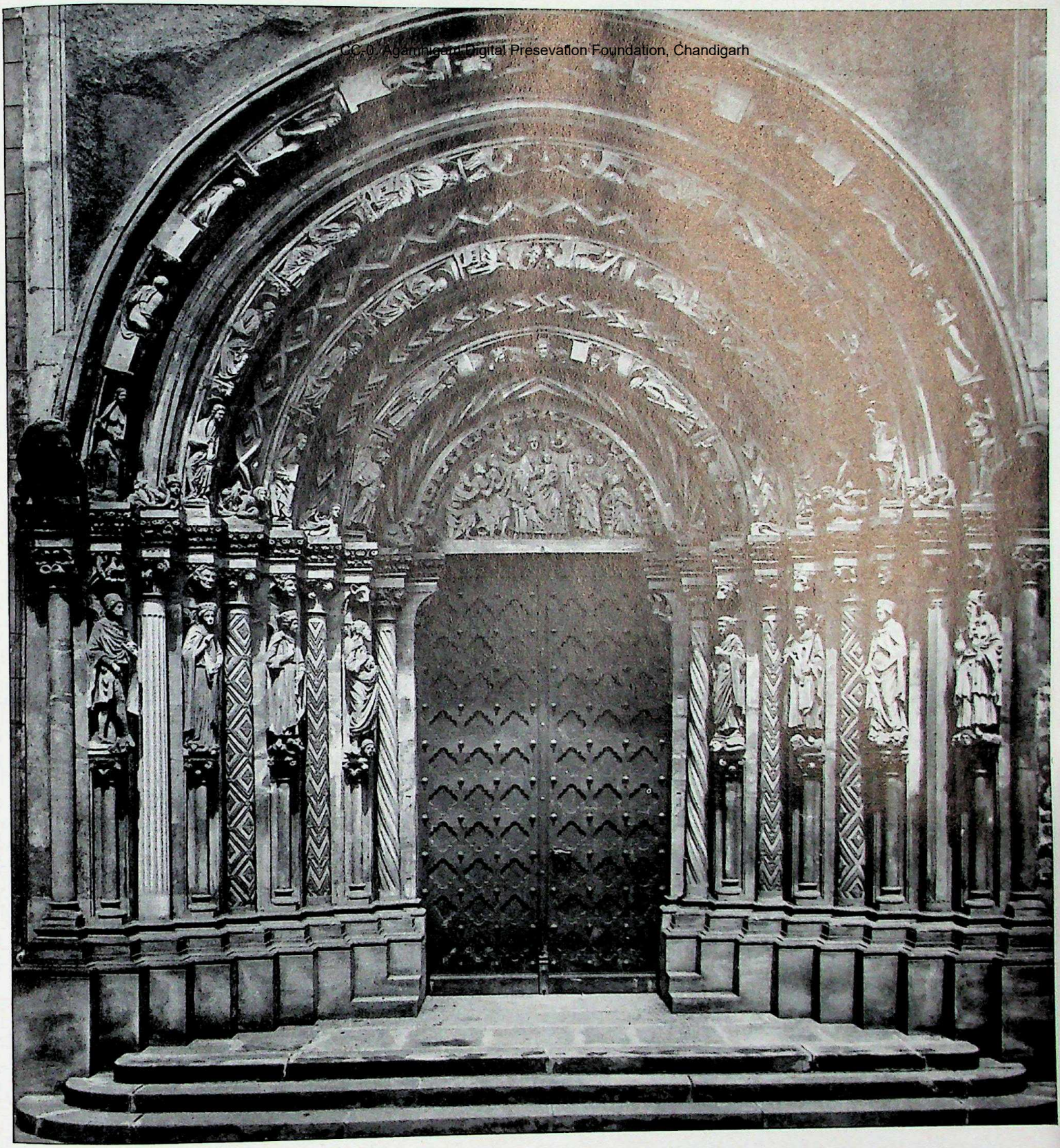

Ehem. Staatl. Bildstelle

Reich und kostbar wirkt die „Goldene Pforte" der Marienkirche zu Freiberg in Sachsen. Sie ist bis in die Einzelheiten hinein ein besonders schönes Zeugnis hohenstaufischen Lebensgefühles. (Um 1230)

The "Golden Gate" of the Marienkirche in Freiberg in Saxony, with its wealth of precious carvings is, down to the minutest detail, a specially fine example of Hohenstaufen vitality (c. 1230).

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DIE VIKTORSSCHEIBE

Die Licht spendenden Mauerdurchbrüche der frühchristlichen Kirchen waren nicht mit Glas, sondern mit transparenten Alabastertafeln gegen die Unbilden des Wetters geschützt; sie haben die Mauern nicht unterbrochen, sondern „mit anderen Mitteln fortgesetzt". Dieser Umstand besitzt für die frühe Glasmalerei große Bedeutung: sie wirkt flächig, teppichhaft, und wird diese Eigenart in romanischer Zeit bis zur Vollendung ausbilden. Bereits die ersten uns überlieferten Glasmalereien verfügen über die Farbskala, die allen Glasfenstern bis zum ausgehenden Mittelalter eigen sein wird. Allein, es gibt doch Entwicklungen. Gegen die Fenster von Augsburg (Seite 84) muß die frühe, aus der Moselgegend stammende, in Darmstadt aufbewahrte Viktorsscheibe aus der Zeit nach 1150 formal wie farbig als zurückhaltender, ja, als psychisch beschwerter gelten; zugleich wird eine bedeutende Verfestigung und Verhärtung der Formen sichtbar, wie sie zur Entwicklung der romanischen Kunst gehört (Darmstadt, Landesmuseum). Aufnahme: Busch.

THE VICTOR PANE

In the early Christian churches, window-openings were closed not with glass but with transparent alabaster tablets, a protection against the inclemency of the weather. They did not form a break in the walls, but a "continuation, using other means", a significant fact in the development of early glass-painting. It rather gives the effect of a tapestry, a quality it is to develop to perfection in the Romanesque period. Even the earliest specimens handed down to us show the use of the whole range of colours peculiar to all glass windows up to the Late Middle Ages. There are developments however. In contrast with the Augsburg windows (page 84), the early "Victor Pane" (post 1150) from the Moselle region, now kept in Darmstadt, can be said to be more restrained, more sombre, in both form and colour, whilst at the same time, a marked firmness and rigidity of outline, compatible with the development of Romanesque art, become apparent (Darmstadt, Regional Museum).

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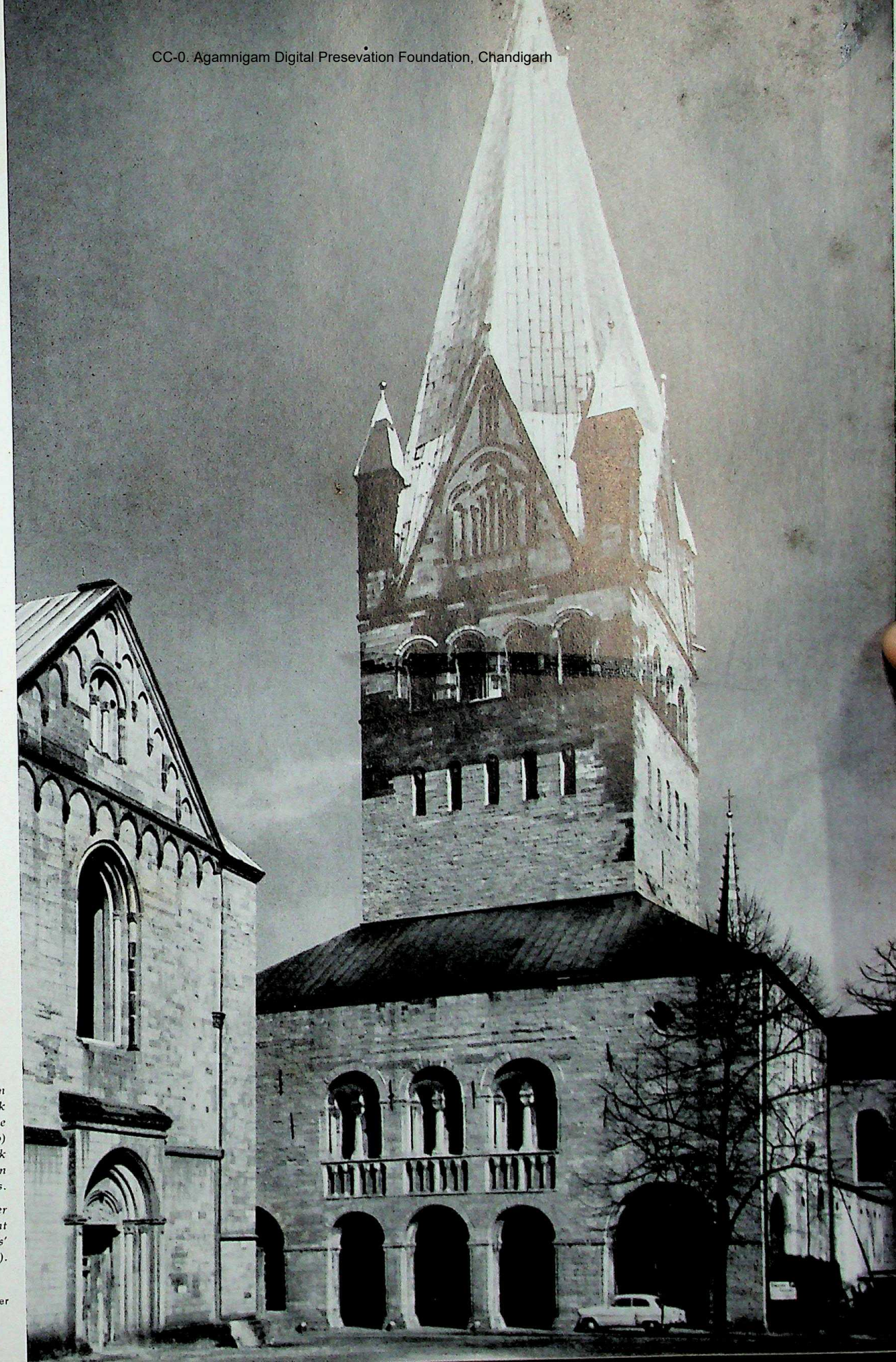

Der gewaltige Turm über dem Westwerk der Patroklus-Kirche zu Soest (1200–1220) ist wuchtiger Ausdruck niedersächsisch-westfälischen Lebensgefühls.

The mighty tower over the West front of St. Patroclus' in Soest (1200–1220).

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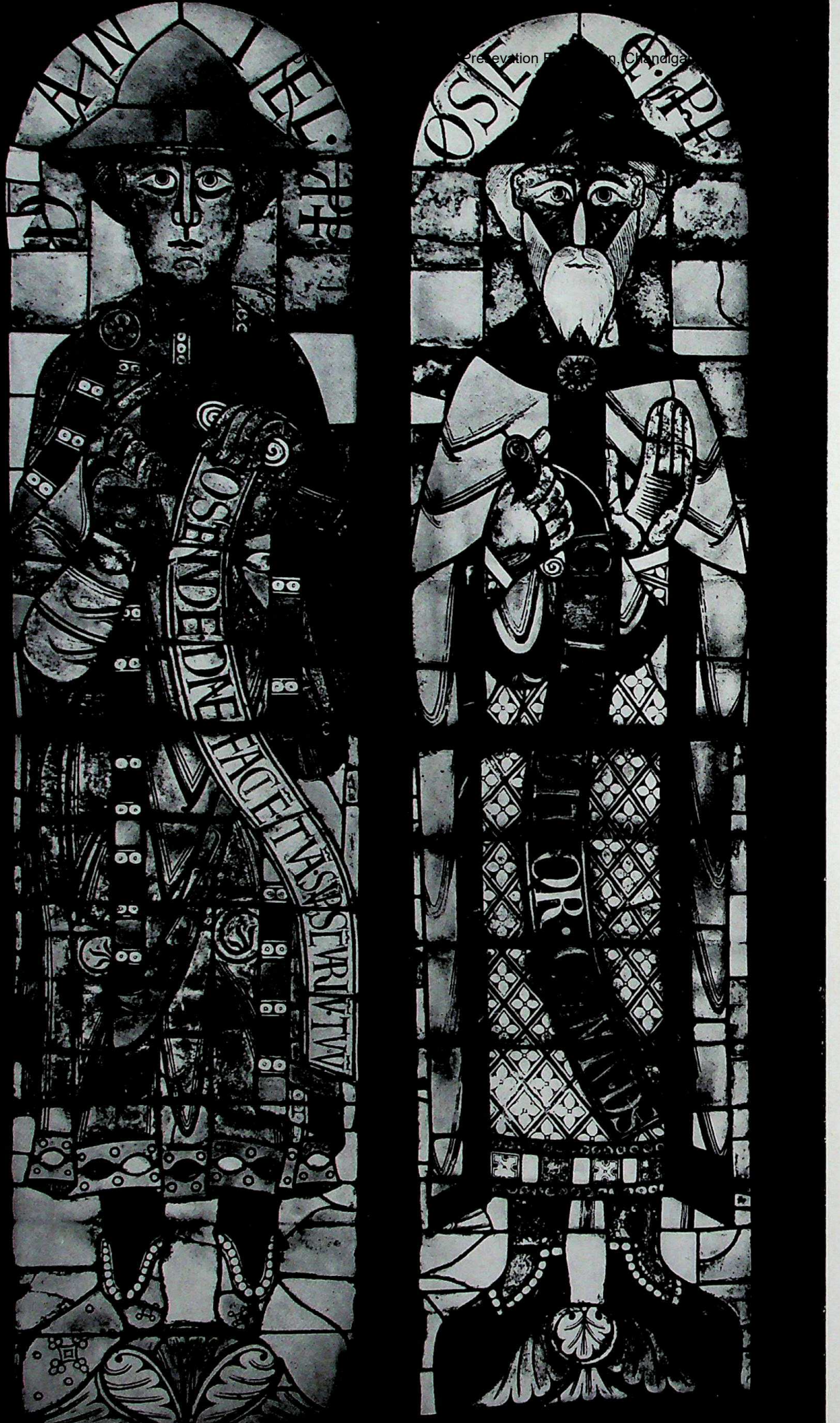
← *The oldest preserved example of medieval glass-painting: a window from Eberbach monastery. Glass of one colour but of varying degrees of thickness. (Wiesbaden, Museum)*

Foto Marburg

← *Ältestes der erhaltenen Zeugnisse mittelalterlicher Glasmalerei: Blankverglasung aus Kloster Eberbach. Einfarbige Glasstücke verschiedener Dichte sind durch Bleiruten zu einem komplizierten Bandgeschlinge sinnvoll zusammengefügt, das in altgermanischer Tradition wurzelt. (Wiesbaden, Landesmuseum)*

In dem Apostelteppich des Halberstädter Domes (um 1150) lebt die visionäre Kraft der ottonischen Epoche nach. Kopf des Simon.

The visionary power of the artists working under the Saxon emperors is still to be felt in the Apostles' Tapestry (c. 1150) at Halberstadt Cathedral. Head of St. Simon.



Zwei der Prophetenfenster, Daniel und Hosea darstellend, im Augsburger Dom. Beispiel frühester vielfarbiger Glasmalerei. (1. Hälfte des 12. Jh.)

Two of the Prophets' Windows, representing Daniel and Hosea, in Augsburg Cathedral. One of the earliest examples of multi-coloured glass-painting, dating from the first half of the 12th century.

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Busch

Der Löwe, der seine totgeborenen Jungen durch Anhauchen ins Leben ruft, symbolisiert die Erweckung der Menschheit zum Leben in Gott. Glasfenster der Ritterstiftskirche zu Wimpfen im Tal. Um 1270/75. (Darmstadt, Landesmuseum)

According to a popular belief, current in the Middle Ages, still-born cubs could only be awakened to life by the warm breath of the lion. This scene (c. 1270–75) from a glass-window of the Ritterstiftskirche at Wimpfen im Tal, symbolises humanity awakened to life in God. (Darmstadt, Regional Museum)

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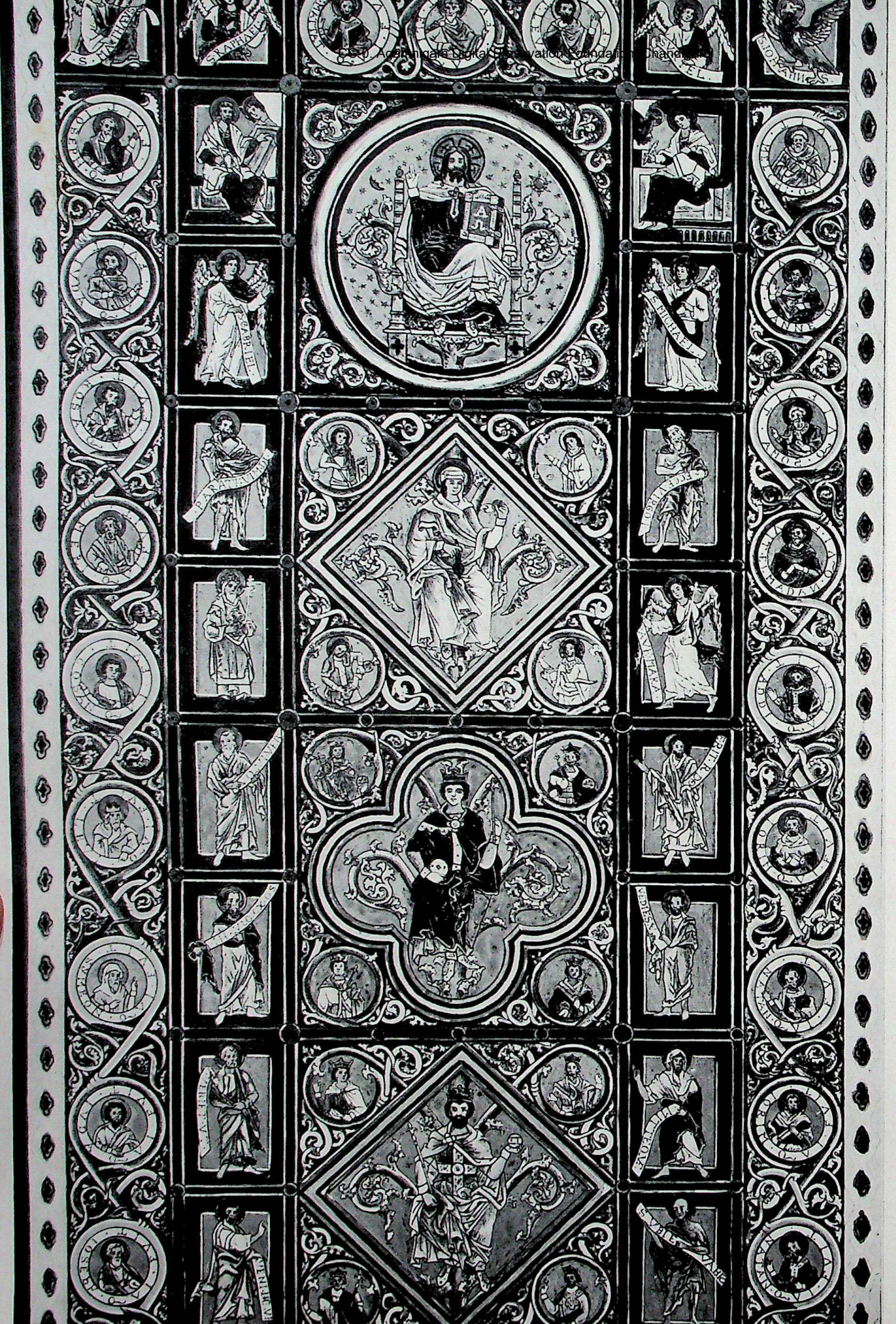

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Michaeliskirche in Hildesheim.
Nach dem Umbau von 1186 entstand die farbige Holzdecke,
die zu den bedeutendsten Malwerken ihrer Epoche zählt.

The Michaeliskirche, Hildesheim. The richly wrought, coloured wooden ceiling,
put in after the rebuilding of the church in 1186,
is among the most important works of painting of its time.

Eine reiche Wirk- und Stickereikunst erblühte in der 2. Hälfte des 12. Jh.
Auf dem in Gobelinmanier ausgeführten Wollteppich im Halberstädter Dom
thront Kaiser Karl, umgeben von Philosophen des Altertums.

Embroidery was a flourishing craft in the second half of the 12th century.
The woollen tapestry of Halberstadt Cathedral, executed in the Gobelins manner,
shows Charlemagne surrounded by philosophers
of the ancient world.

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Archiv

Ein Kuppelreliquiar von 1175, das kostbarste Stück aus dem sogen. Welfenschatz, der auf Heinrich den Löwen zurückgeht. (Braunschweig, Burg Dankwarderode)

A domed reliquary (1175), the most precious piece of the so-called Guelph Treasure, dating back to Henry the Lion. (Brunswick, Dankwarderode Castle)

→

Hess. Treuhand Verwaltung

Schöpferische Kulturepochen haben auch Gebrauchsgegenstände künstlerisch gestaltet. Dem norddeutschen Kulturkreis des 13. Jh. gehört der Simsonleuchter aus dem Schaalsee an. (Wiesbaden; früher Kunstgewerbemuseum, Berlin)

During periods when the creative arts were at a high level, everyday objects were invested with beauty and distinction. The Samson Candlestick from the Schaalsee, now kept in Wiesbaden (formerly Berlin), is a product of the 13th century N. German cultural milieu.

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Bust on a reliquary, considered to represent Frederick Barbarossa (Kappenberg, Schloßkirche)

Deutscher Kunstverlag

In Aachen entstand zwischen 1155 und 1171 das Kopfreliquiar aus vergoldeter Bronze, das als Porträtbüste des Kaisers Friedrich Barbarossa gilt. (Kappenberg, Schloßkirche)

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Das eindrucksvolle Fragment eines nach 1240 entstandenen Hl. Mauritius befindet sich im hohen Chor des Magdeburger Domes.

This impressive fragment from a carving of St. Maurice (post 1240) is to be found in the high choir of Magdeburg Cathedral.

Ehem. Staatl. Bildstelle

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Busch

Menschen- und tierähnliche Fabelwesen führen an den Kapitellen mittelalterlicher Bauten ihr Eigenleben.
Am Paradies, der Vorhalle des Doms zu Paderborn (nach 1250).

Fabulous beings – suggestive of man and beast – entwined with vegetation, seem to lead a life of their own on the capitals of medieval buildings.
Part of the porch of Paderborn Cathedral (post 1250).

→

Große Augenblicke deutscher Plastik um 1220:
Die Reliefs der Schranken am Georgenchor im Bamberger Dom.
Scharf charakterisiert, stehen Jonas und Hosea einander disputierend gegenüber.

German sculpture at its best: the reliefs on the St. George choir-screen at Bamberg Cathedral (1200–1230). Jonah and Hosea, characterised in the most lifelike manner, face each other in argument.

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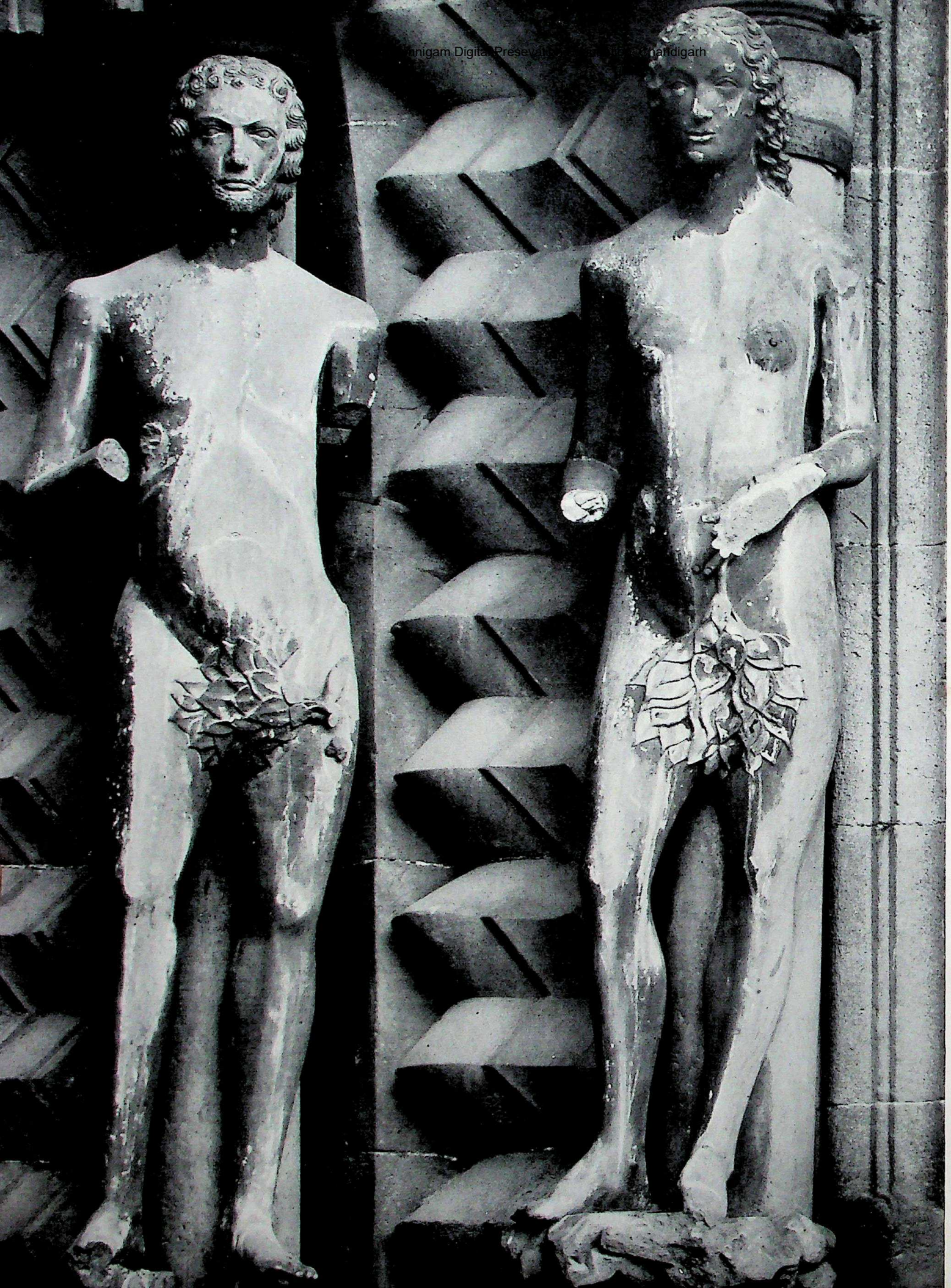

Foto Marburg

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Das erste Menschenpaar an der Adamspforte des Bamberger Domes. Um 1240 erlebt die abendländische Plastik eine der klassischen Antike verwandte hohe Zeit.

Adam and Eve, on the Adam's Gate of Bamberg Cathedral. Western sculpture, of a quality comparable to that of Greece and Rome, was at its best around 1240.

Hege

Wirklichkeitsnah und doch weit mehr als bloßes Abbild: die Elisabeth, die sogen. „Sibylle", im Bamberger Dom. Um 1240.

Realistic and yet far more than a mere portrayal: Elizabeth, the so-called "Sibyl", in Bamberg Cathedral (c. 1240).

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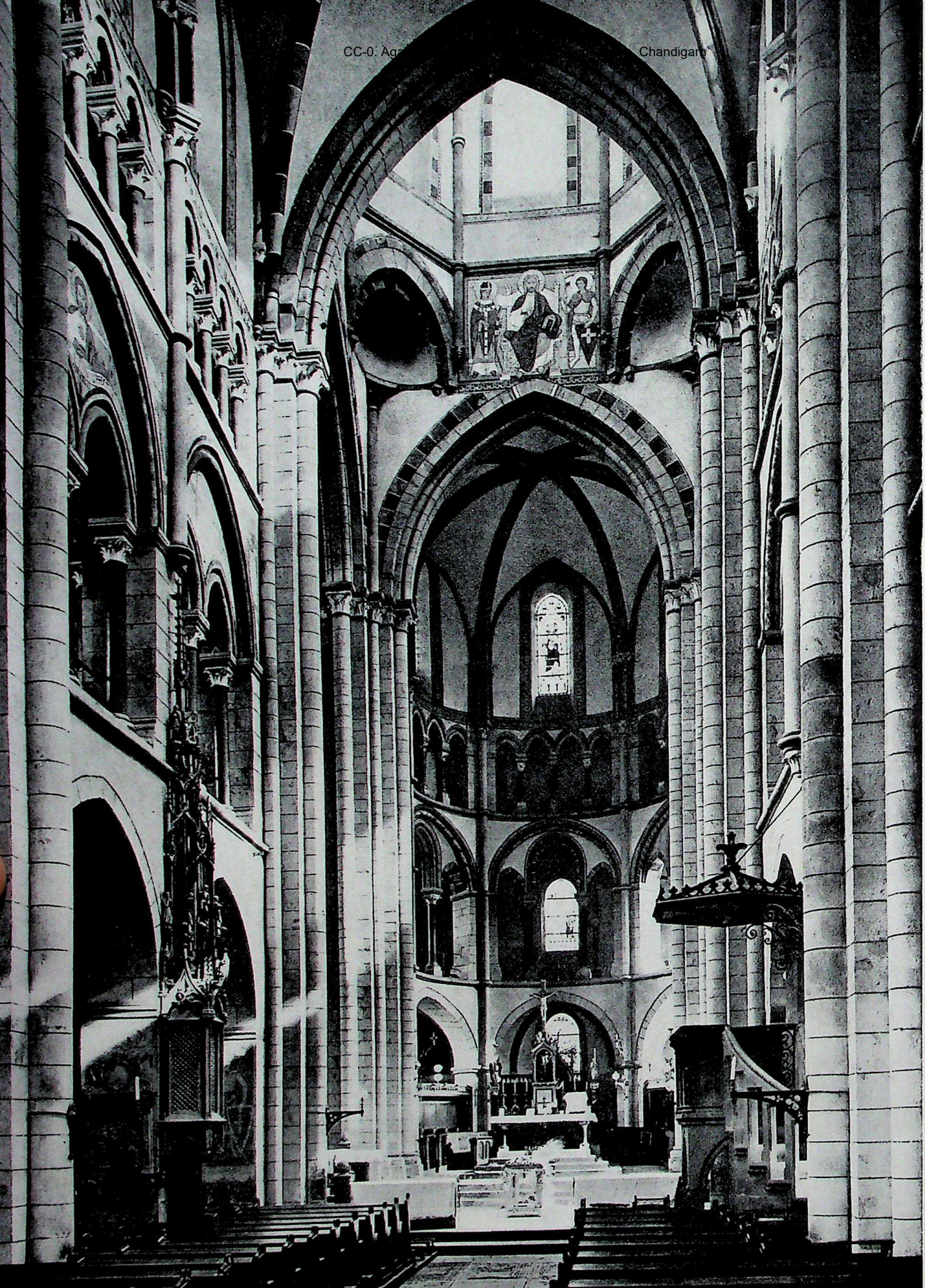

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←

Eine der stärksten, wesenhaft deutschen Ausprägungen des romanischen Stiles ist der königlich ragende Dom St. Georg in Limburg an der Lahn (1235).

Regal-looking St. George's Cathedral at Limburg on the Lahn is one of the clearest, really German manifestations of the Romanesque style.

Der Ritter des christlichen Abendlandes, in sich selbst ruhend und von stolzer Gelassenheit, tritt uns im Reiterstandbild vom Georgenchor des Bamberger Domes entgegen (1230/40).

The Knight of Christendom, self-sufficing, and with proud resignation, emerges in the equestrian statue from the St. George's Choir, Bamberg Cathedral (1230 – 1240).

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Ehem. Staat. Bildstelle

Eine der Chorwände mit den Stifterfiguren im Dom zu Naumburg. Um 1250 entstanden die Werke des sogen. Naumburger Meisters, des größten Dramatikers unter den Schöpfern deutscher Plastik.

Naumburg Cathedral: one of the walls of the Founders' choir-screen (c. 1250), the work of the so-called Naumburg Master, the most dramatic of all German sculptors.

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Breit und schwer steht Eckehart neben der reizvollen Weiblichkeit der Uta, deren Gestalt durch den schweren Mantel zu monumentaler Wirkung erhöht ist. (Naumburg, Dom, Stifterchor)

Eckehart, broad and massive, stands beside Uta, charming in her femininity. The monumental effect of the figure is increased by the heavy cloak. (Naumburg, Cathedral)

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Foto Marburg

Von höchster Eindringlichkeit sind die Reliefs des „Naumburger Meisters" am Westlettner des Domes. Hier: Die Handwaschung des Pilatus. Um 1250.
The reliefs of the "Naumburg Master" on the west rood-screen of the cathedral are singularly impressive. Pilate washing his hands. C. 1250.

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Aus ihrem Mantel gleichsam herausschreitend, der Welt entsagend, auf das Jenseits gerichtet: die Gestalt der Gerburg im Naumburger Stifterchor.

The figure of Gerburg on the Naumburg Founders' Choir-screen is shown, as it were, stepping out of her cloak, renouncing the world and its vanities, intent on the Life Hereafter.

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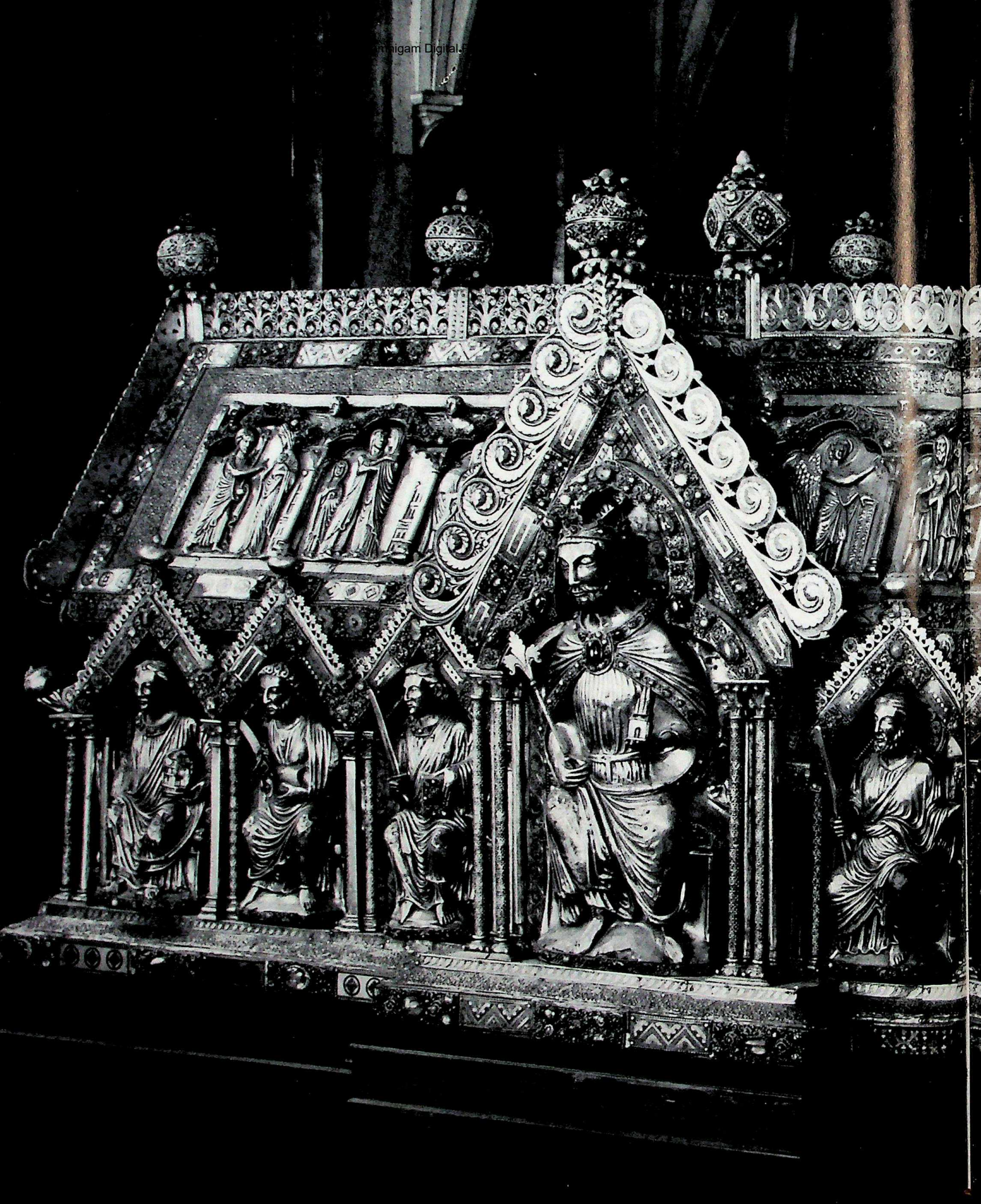

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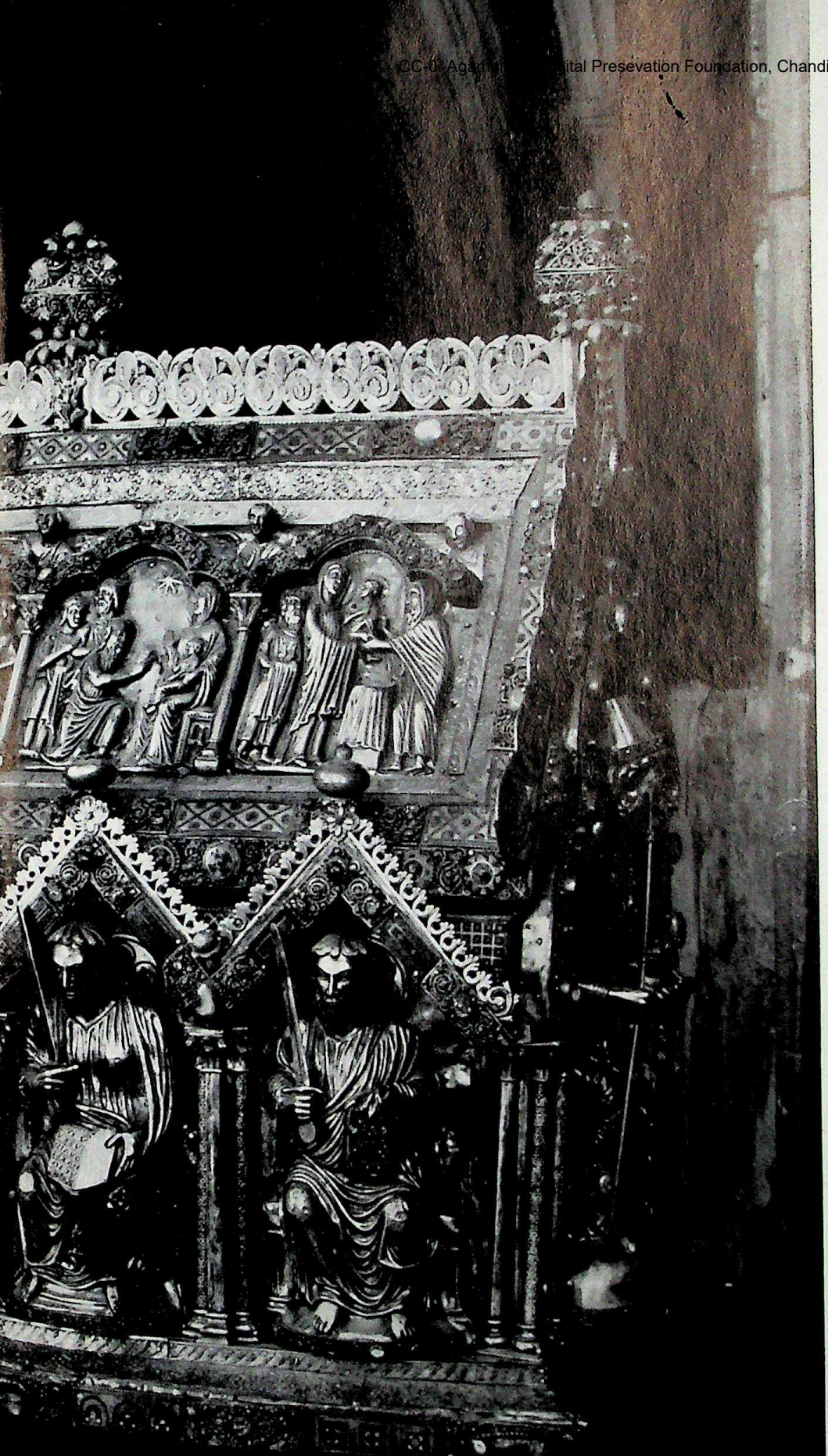

Der Marienschrein von 1237 im Aachener Münster. In den Reliquienschreinen erlebte die Goldschmiedekunst des hohen Mittelalters ihren glanzvollen Höhepunkt.

Aix-la-Chapelle Cathedral. The Shrine of Our Lady (1237). The craft of the medieval goldsmiths was at its most brilliant in the creation of shrines.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

KARL DER GROSSE VOM AACHENER MARIENSCHREIN

Keine menschliche Gestalt hat für die mittelalterliche Kunst eine so bedeutsame Rolle gespielt wie Karl der Große, der immer wieder in Idealdarstellungen erscheint. So am Marienschrein, auf dessen einer Längsseite der Heilige Karl als Imperator mit dem Modell seines Münsters in der Hand thront. Der Schrein wurde 1215 auf Geheiß Kaiser Friedrichs II. begonnen, 1237 vollendet. Am 19. März 1238 verschloß man in ihn die Heiligtümer, zu deren Aufbewahrung er bestimmt war: das Kleid der Mutter des Herrn, der Maria, Windeln und Lendentuch Jesu, das Enthauptungstuch Johannes des Täufers. – Der Schrein besteht aus einem in Form einer einschiffigen Basilika gestalteten Holzkern, über den vergoldete Silberbleche und Rotkupferplatten geschlagen sind. An den Längsseiten sitzen silbergetriebene Apostelgestalten, während Karl und die Madonna vor den Querhausgiebeln, Christus und Papst Leo III. vor denen des Längshauses thronen. In seiner Gestaltung bekundet der Schrein enge Wechselwirkungen zwischen den Aachener und den Kölner Goldschmieden sowie den Bildhauern der Nord- und der Südportale von Chartres (Aachen, Nikolauskapelle im Münster). Aufnahme: Busch

CHARLEMAGNE PORTRAYED ON THE SHRINE OF OUR LADY AT AIX

No other human figure has played such an important role in medieval art as Charlemagne, who appears again and again in idealised portraits, one of which is to be seen on the longer side of the Shrine of Our Lady. Charlemagne, saint and emperor, sits on his throne bearing in his hand the model of his minster. The shrine, intended to hold certain holy relics, was begun in 1215, on the orders of the Emperor Frederick II, and completed in 1237. The robe of Our Lady, the napkins and loin-cloth of Our Lord, and the cloth used to cover the head of John the Baptist were placed there on the 19th March 1238. The shrine, of wood cut in the form of a single-naved basilica, is coated with gold-leaf, and red copperplate. Figures of the apostles chased in silver adorn the longer side of the shrine, whilst Charlemagne and the Madonna sit enthroned before the transept-gables and Christ and Pope Leo III before the opposite gables. In its form, the shrine bears proof of the exchange of ideas between the goldsmiths of Aix and of Cologne and the sculptors responsible for the North and South Doors of Chartres Cathedral (Aix Cathedral, Choir of the Nikolaus Chapel).

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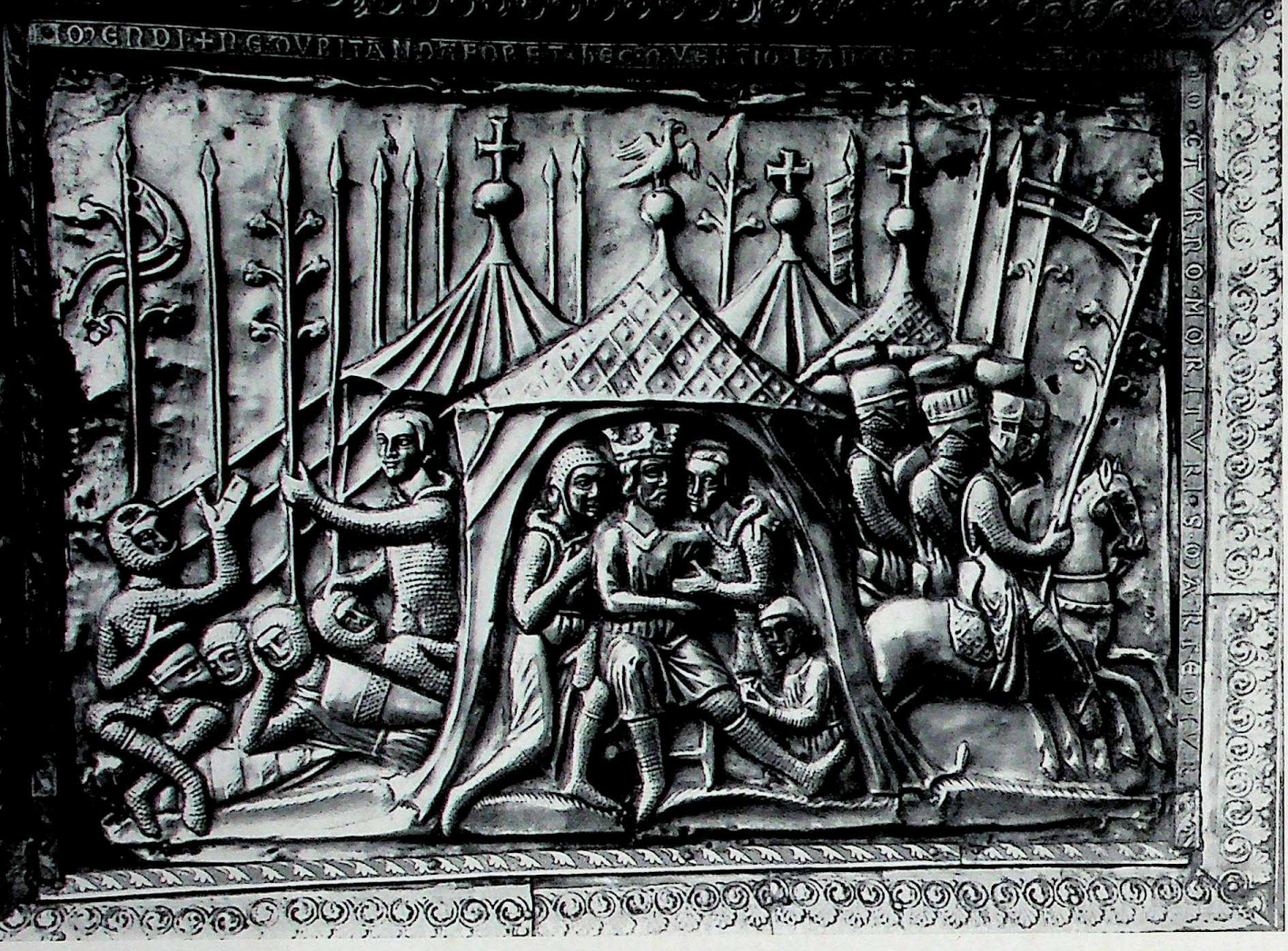
Das silbergetriebene Büstenreliquiar Karls d. Gr. aus dem Aachener Domschatz, das nach 1349 entstand.

Silver-chased reliquary representing the bust of Charlemagne, from the Aix Cathedral Treasure (post 1349).

Wolff & Tritschler



Acht Reliefs mit Szenen aus dem Leben Karls d. Gr. schmücken die Dächer des 1215 vollendeten Karlsschreines. (Aachen, Münster) Karl in seinem Zelt.

Eight reliefs, illustrating scenes from the life of the emperor, adorn the Shrine of Charlemagne, completed in 1215. (Aix, Cathedral) Charlemagne in his tent.

Foto Marburg

Karl beweint Ritter, die in der Schlacht fielen.

Charlemagne bewailing knights killed in battle.

Foto Marburg

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Die Giebelseite des 1215 vollendeten Karlsschreines im Münster zu Aachen zeigt Karl den Großen zwischen Papst Leo III. und dem Reimser Erzbischof Turpin.

The gable-wall of the Shrine of Charlemagne at Aix Cathedral, completed in 1215, shows Charlemagne between Pope Leo III and Turpin, Archbishop of Rheims.

Foto Marburg

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Wolff & Tritschler

Um 1170 ist der Heribertschrein in Köln entstanden. Detail: Maria mit dem Jesuskind.
(Köln-Deutz, Pfarrkirche)

The Shrine of St. Heribert, wrought in 1170. Detail: Mary with the Infant Jesus.
(Cologne-Deutz, Parish Church)

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Bredol Lepper

Der Kopf Kaiser Heinrichs IV. vom Karlsschrein in Aachen, in den Friedrich II. am 27. Juli 1215 nach der Heiligsprechung Karls des Großen die Gebeine dieses Kaisers betten ließ.

Head of the Emperor Henry IV on the Shrine of Charlemagne. On the orders of Frederick II, the bones of Charlemagne were transferred to this shrine on the 27th July 1215, after his canonisation.

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Foto Marburg

Der bekannteste aller Schreine dürfte der Dreikönigsschrein im Kölner Domschatz sein. Detail: Jakobus. (Zwischen 1206 und 1230). Die künstlerische Reife der Schreinplastiken ist wesentlich größer als die der bildhauerischen Werke jener Epoche.

St. James from the Shrine of the Three Kings (between 1206 and 1230) in Cologne Cathedral.

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H. Retzlaff

Der Elisabethschrein aus der Marburger Elisabethkirche entstand zwischen 1235 und 1249 als die letzte Blüte der großen deutschen Schreinkunst.

The Shrine of St. Elizabeth, in the church of that name at Marburg, wrought between 1235 and 1249.

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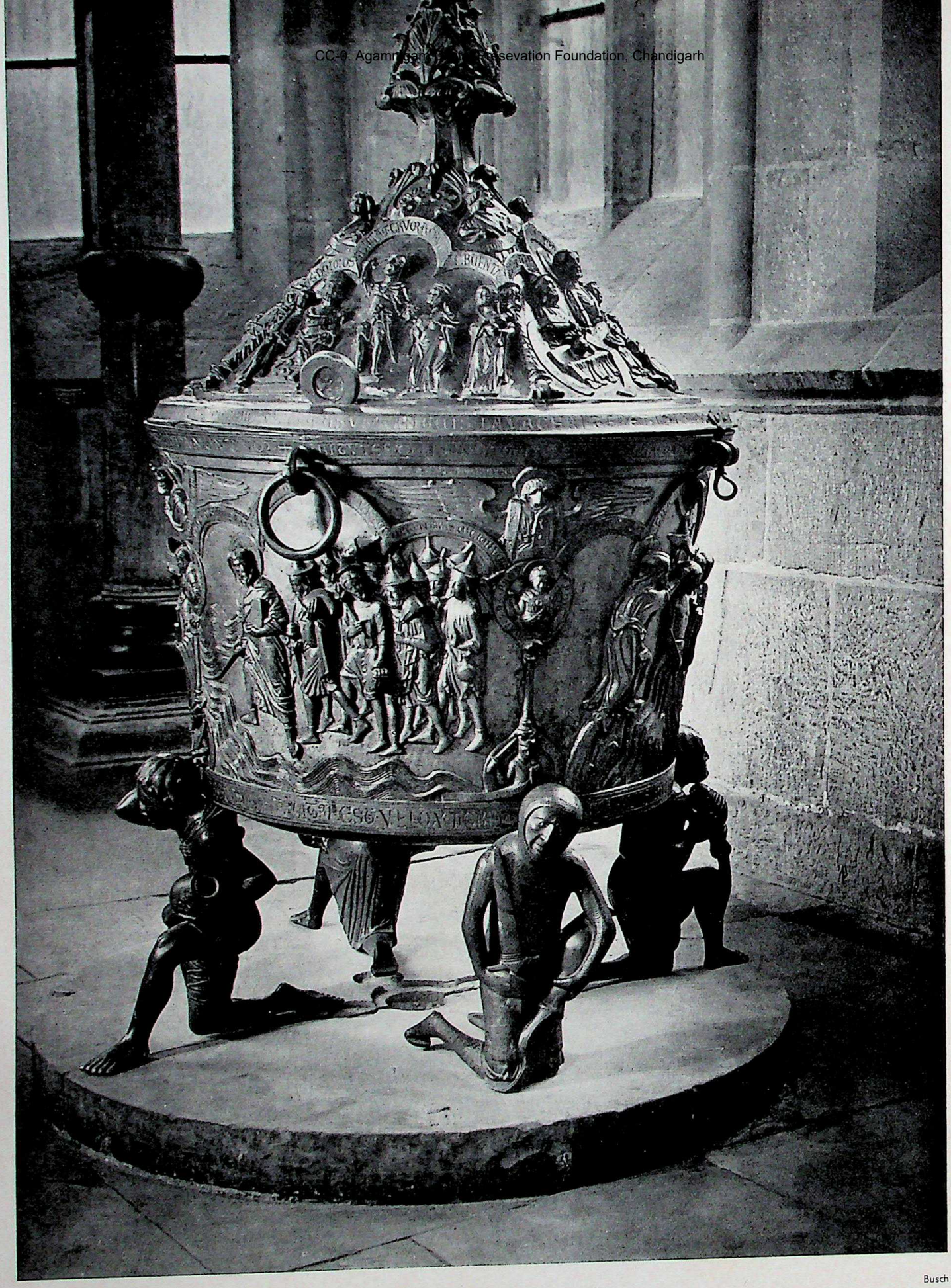

Busch

Über und über mit Reliefs geschmückt ist das um 1250 entstandene Bronzetaufbecken im Hildesheimer Dom.

The bronze font, dating back to 1250, in Hildesheim Cathedral, is lavishly embellished with reliefs.

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Busch

Selten hat der mittelalterliche Mensch so überzeugend Ausdruck gefunden wie im Antlitz des die Weisheit symbolisierenden Physon, eines der vier Träger des Hildesheimer Taufbeckens. Sie stellen die vier Paradiesesströme dar.

Medieval artists have seldom produced such an expressive face as that of Physon (symbolising Wisdom), one of the four supports of the Hildesheim font, each representing a river in paradise.

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Benediktinerabtei St. Emmeram in Regensburg. Das Portal im 1220–1240 entstandenen Kreuzgang, der zu den formenreichsten Gebilden an der Schwelle von später Romanik zu früher Gotik gehört.

The Benedictine Abbey of St. Emmeram, Regensburg. The portal in the ambulatory, constructed between 1220 and 1240, is among the most beautifully formed of any created during the transition period between Late Romanesque and Early Gothic.

H. Retzlaff

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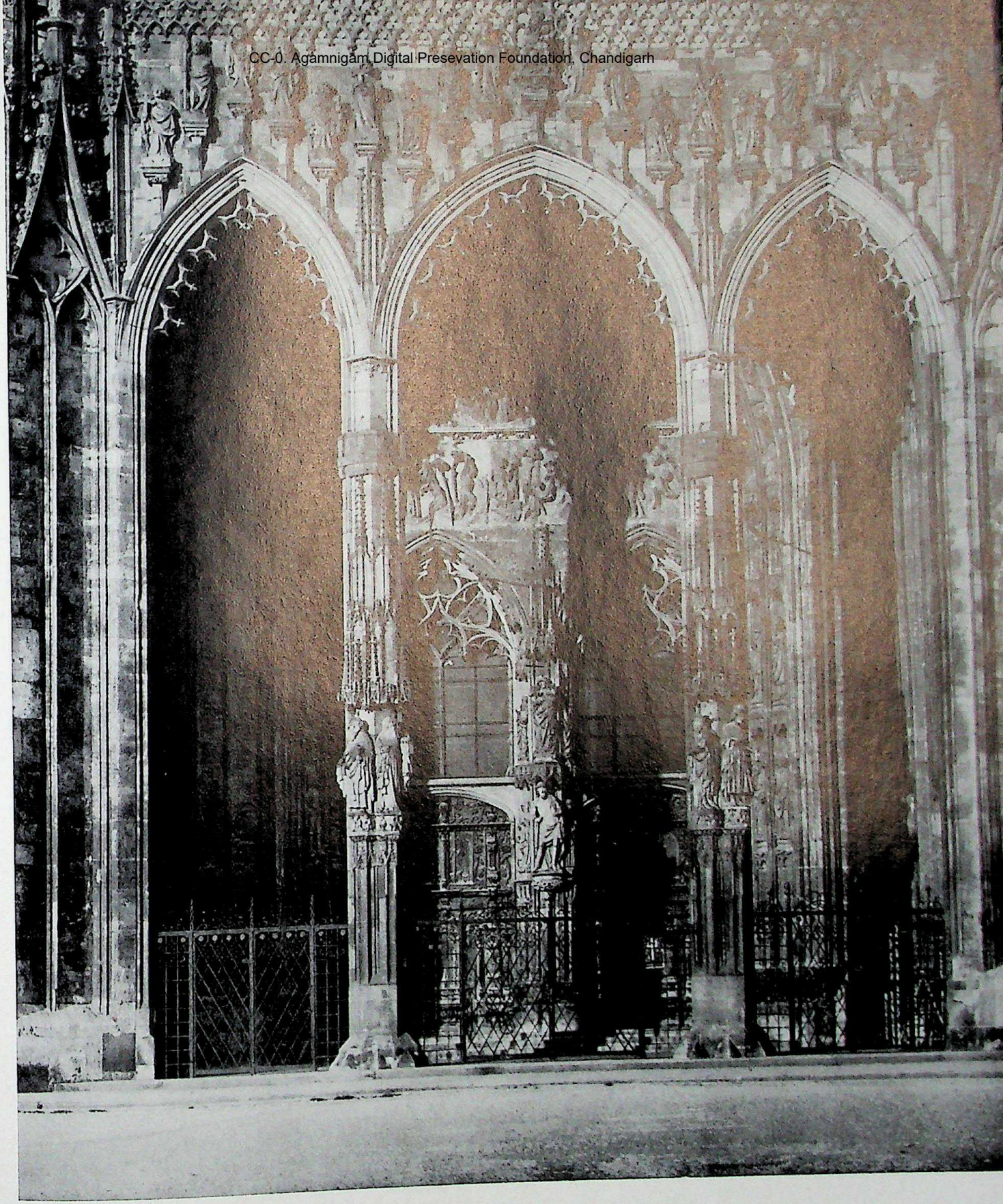

Windstoßer

Auch in der gotischen Epoche zeichnen sich die Portale der Kathedralen durch besonders reiche Gestaltung aus. Vorhalle des Ulmer Münsters (entstanden zwischen 1377 und 1492). In der Mitte der Schmerzensmann von Hans Multscher.

The porch of Ulm Minster, constructed between 1377 and 1492, with the door portraying in the centre the Man of Sorrows, designed by Hans Multscher.

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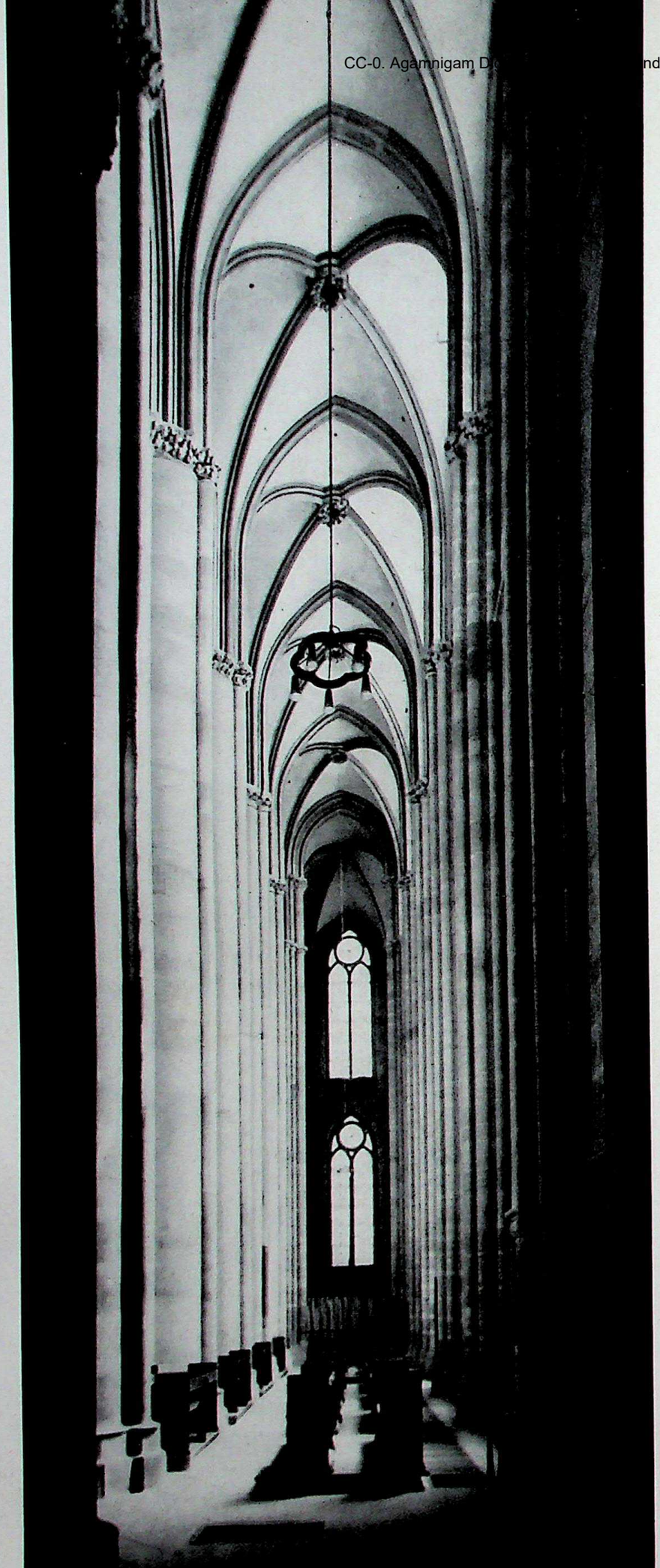

Mit der Elisabethkirche in Marburg setzt um 1240 die Epoche der großen gotischen Baukunst in Deutschland ein. Das südliche Seitenschiff.

1240 saw the beginning of the great period of Gothic architecture in Germany. S. aisle of St. Elizabeth's, Marburg.

→

Ein Meisterstück deutscher Gotik: der Turm des Freiburger Münsters mit seinem Filigran aus Stein.

A masterpiece of German Gothic art: the fine tracery-work of the octagonal tower of Freiburg Minster.

Busch

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Busch

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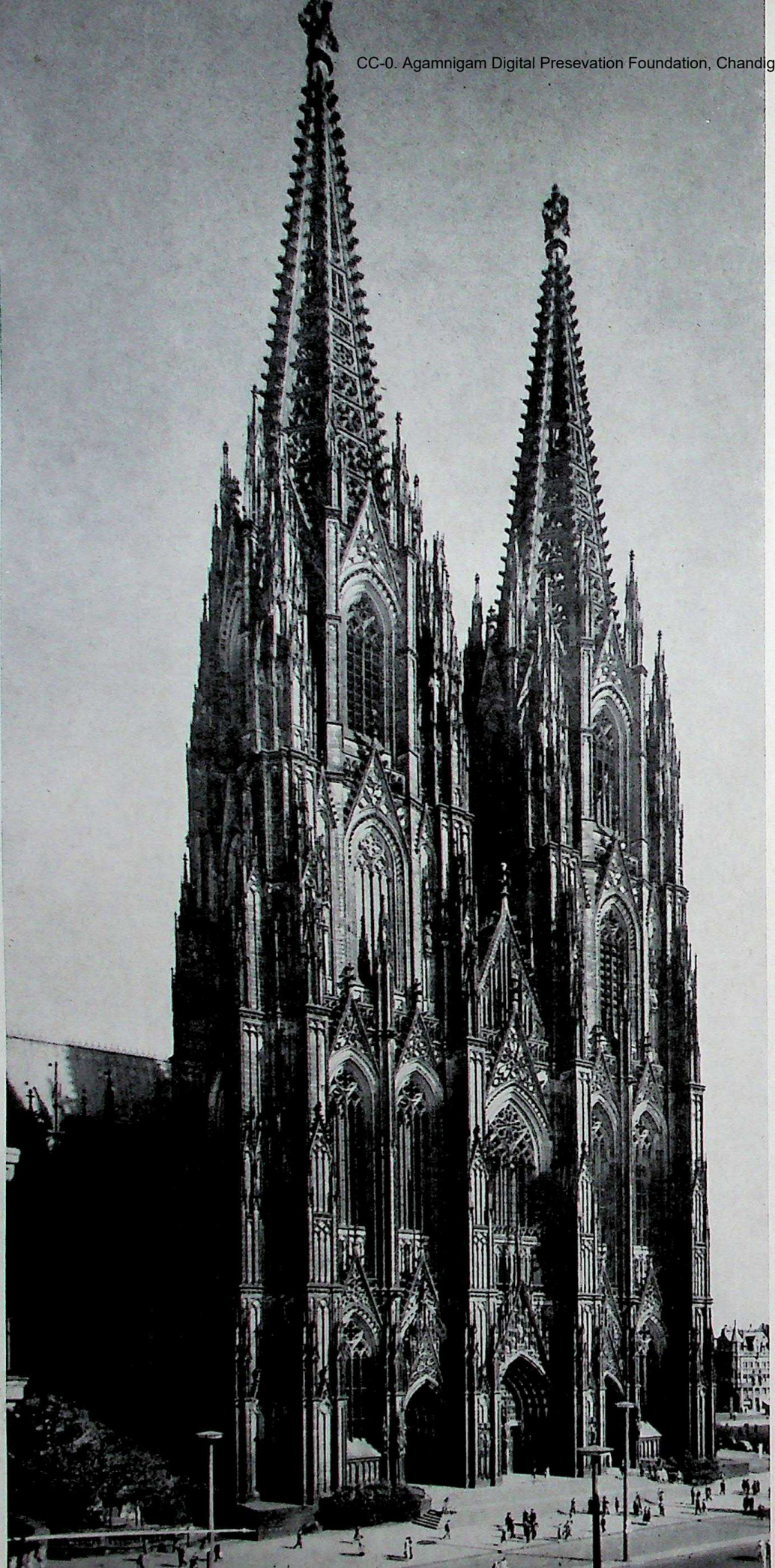

Jahrhundertelang blieb der Kölner Dom ein Torso.
Erst 1840 wurde nach den alten Bauplänen
mit der Aufführung der gewaltigen,
zum Wahrzeichen Kölns gewordenen Türme begonnen.

For centuries, Cologne Cathedral remained a torso.
It was not until 1840 that work was begun
on the mighty spires, landmarks of Cologne.

Schmidt-Glaßner

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Als das lichteste Beispiel der typisch deutschen Hallenkirchen wird immer die Soester Wiesenkirche aus dem 14. Jh. gelten.

The fourteenth century Wiesenkirche in Soest will always be considered the most illustrious example of the specifically German "hall churches".

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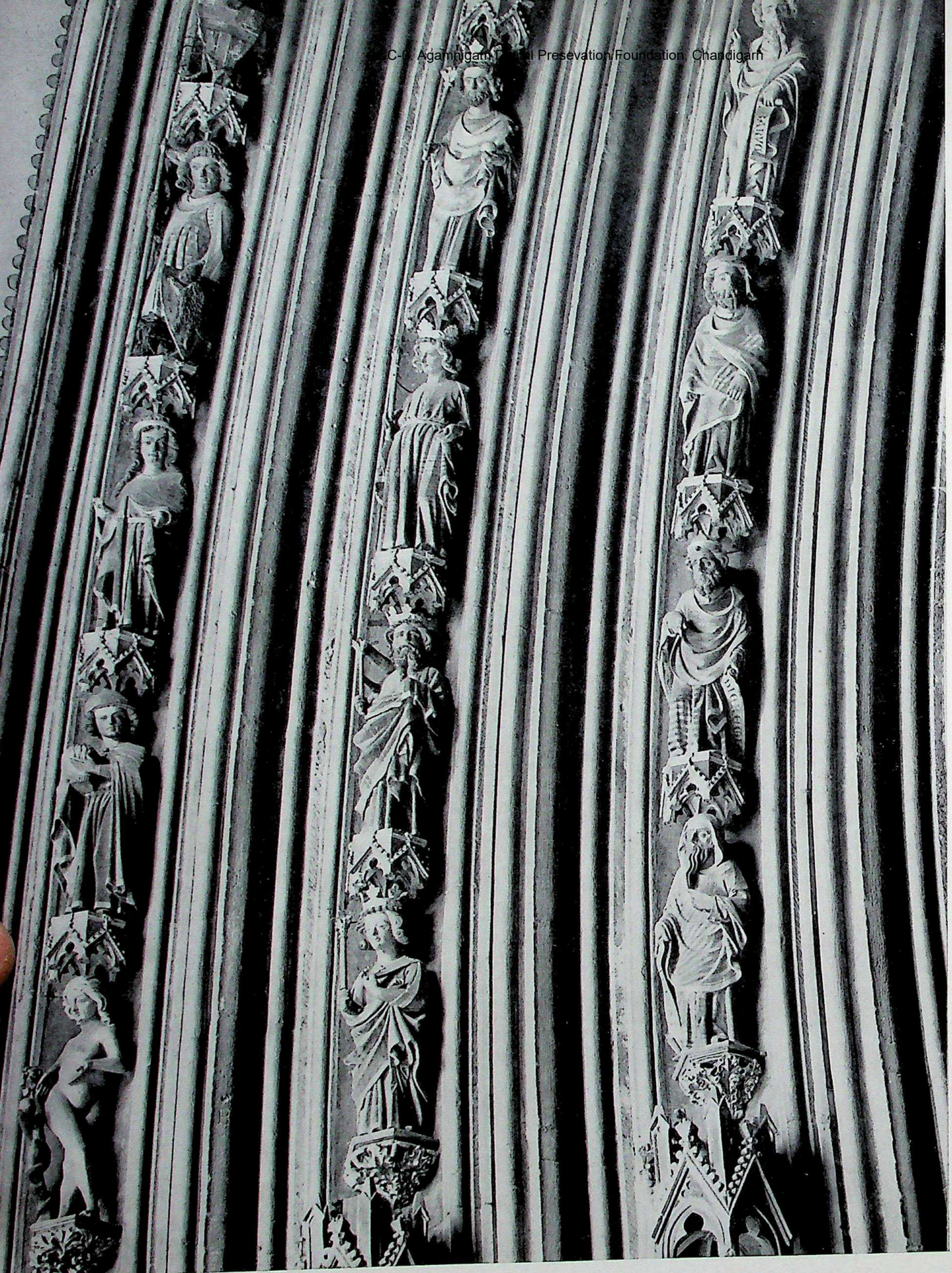

Busch

Der „umfangreichste Zyklus monumentaler Plastik", zugleich ein „ganzes theologisches Programm"
sind im Bogenfeld der Vorhalle des Freiburger Münsters Gestalt geworden (um 1310).

The "most comprehensive cycle of monumental sculpture", and, at the same time, a "whole theological programme" —
both have taken shape in the porch of Freiburg Minster (c. 1310).

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

Busch

Wie machtvoll die Baumassen des Kölner Domes hinanstreben, offenbart das Detail von der Mittelzone eines der Türme.

This detail from the centre of one of the Cologne Cathedral towers reveals the tremendous upward-surge of the stone mass.

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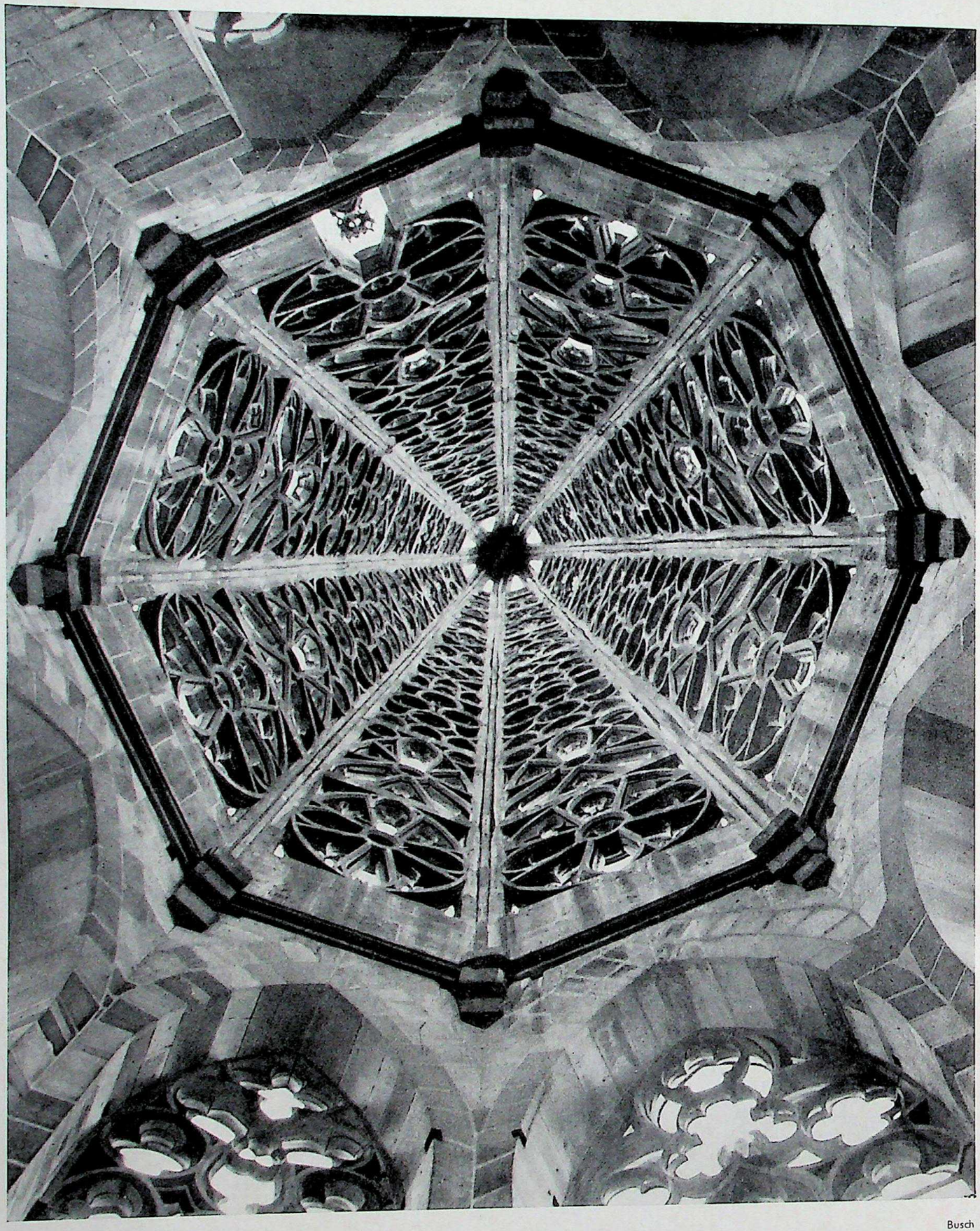

Busch

Überraschenden Einblick in das geniale Schaffen mittelalterlicher Steinmetzen vermittelt das senkrecht von unten in die Turmspitze des Freiburger Münsters aufgenommene Foto.

This photograph of the interior of Freiburg Minster spire, taken vertically, from below, offers a surprising glimpse into the brilliant work executed by the medieval stone-masons.

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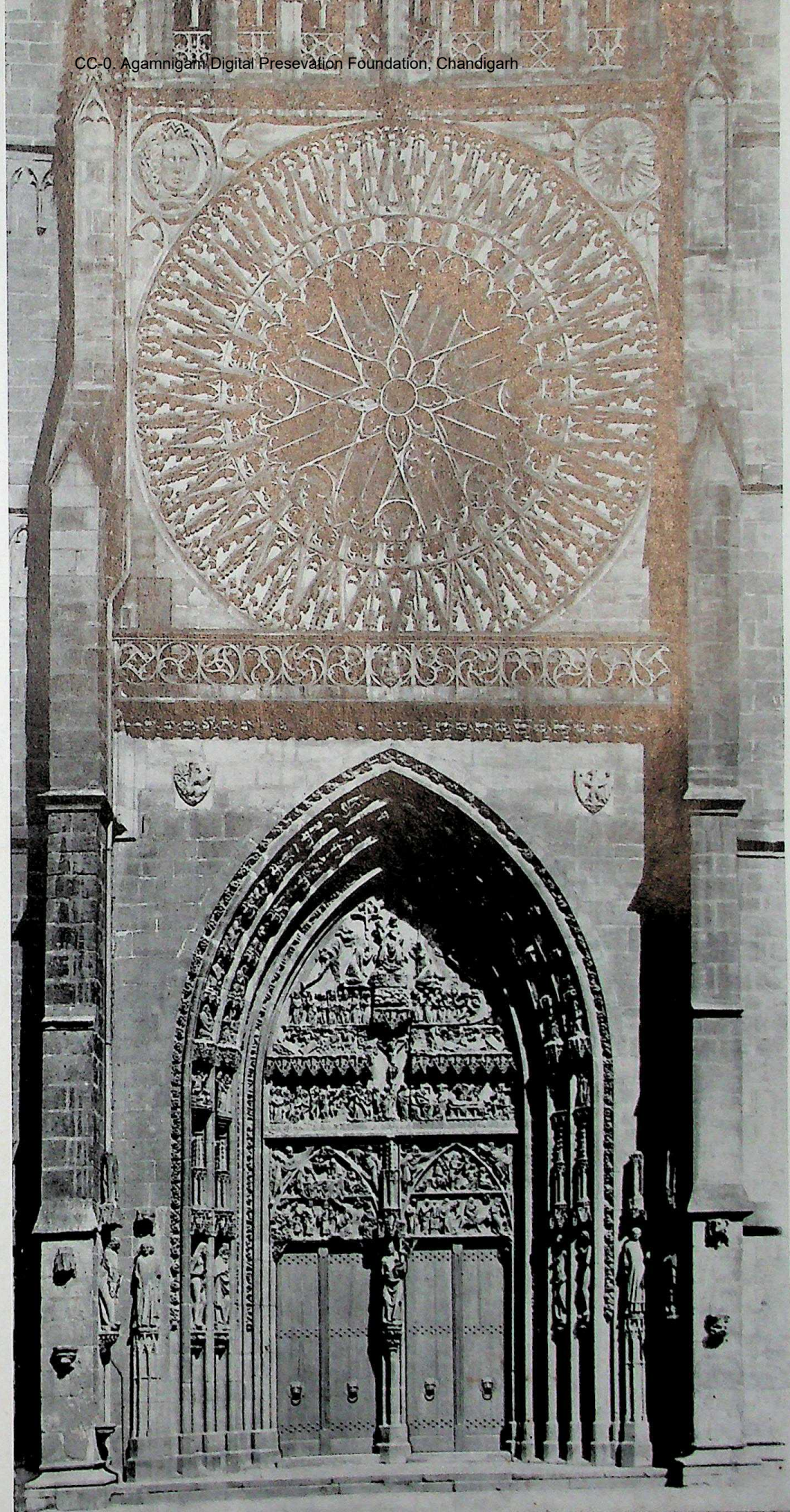

Nürnberg, St. Lorenz.
Mit diesem um die Mitte des 14. Jh. entstandenen Westportal hebt der licht- und schattenreich wirkende Stil der Hochgotik an.

St. Lawrence's, Nuremburg.
The High Gothic style, rich in effects of light and shade, is seen in its initial stage in the mid-fourteenth century West Door.

Hochbauamt

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Rhein. Museum

Meister Gerhard, seit 1257 Baumeister in Köln, schuf das hochgotische Chorgewölbe des Domes in enger Verbindung mit dem Chor der Kathedrale von Amiens.

Master Gerhard, architect of Cologne since 1257, was responsible for the vaulting of the cathedral choir, which bears a strong resemblance to that of Amiens.

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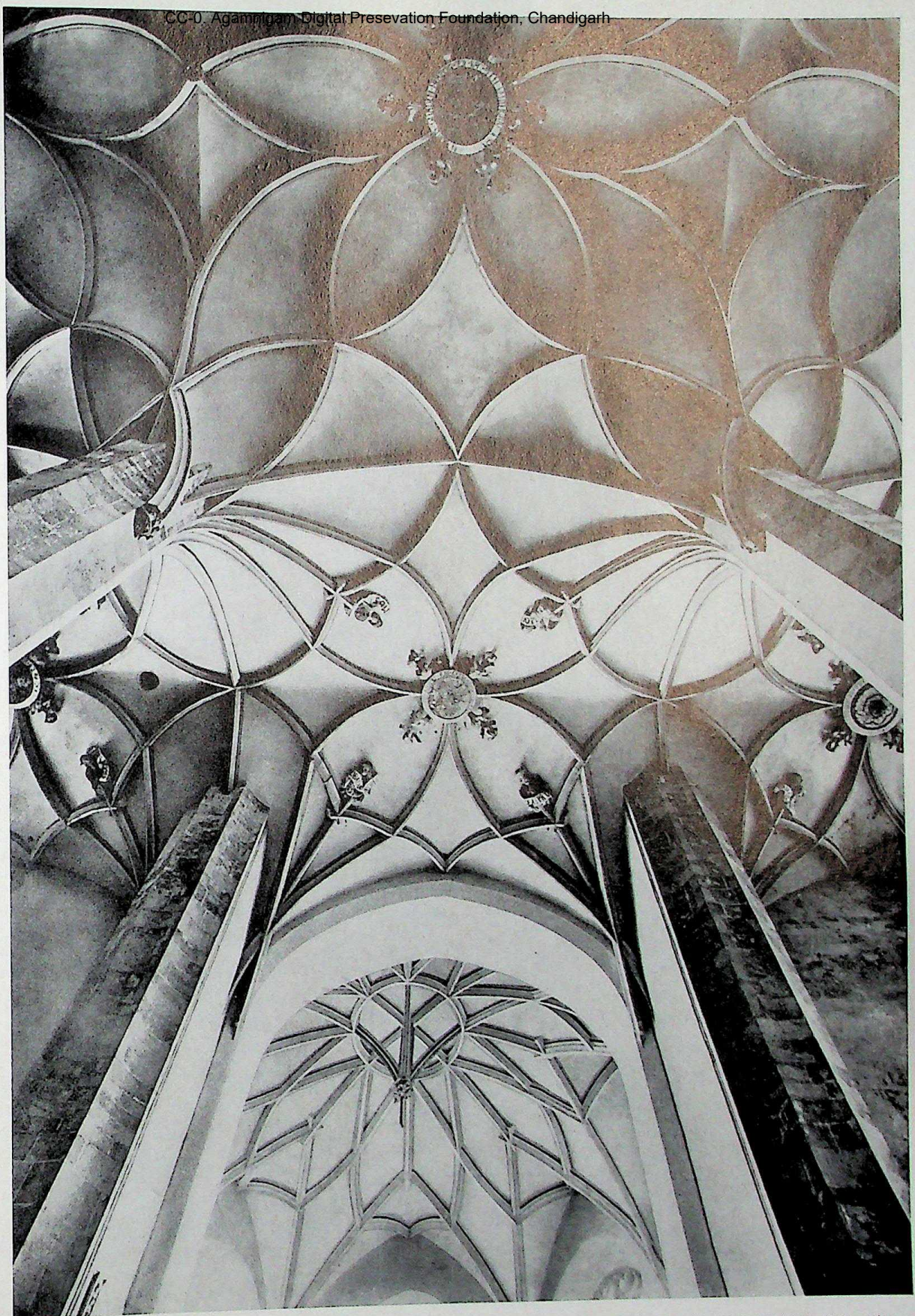

Denkmalamt

Bis nach Obersachsen strahlte die schwäbisch-fränkische Spätgotik aus. Dort entstand seit 1499 die Annaberger Hallenkirche mit den spätgotisch verschlungenen Rippen ihrer Sterngewölbe.

The influence of Swabian-Franconian Late Gothic was felt as far afield as Upper Saxony. In 1499, work was started on Annaberg Church, with its intricate rib-vaulting.

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Foto Marburg

„Als Adam grub und Eva spann . . .“
Wie eine Vorwegnahme verweltlichter Themenstellung nimmt sich das Detail aus einem Fenster im Ostchor der Marburger Elisabethkirche aus.

“When Adam delved and Eve span . . .”
This detail from a window in the East Choir of St. Elizabeth's, Marburg, suggests an anticipation of secularised arrangement of subject-matter.

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Adel und Schönheit der deutschen Plastik um 1250 spiegeln sich in den berühmten Glasbildfenstern der Marburger Elisabethkirche. Hier: die Synagoge.

The nobility and beauty of German sculpture c. 1250 is reflected in the famous stained-glass windows of St. Elizabeth's, Marburg. The Synagogue.

Foto Marburg

Conservation Foundation, Chandigarh

Ehem. Staatl. Bildstelle

Um 1320 entstanden die Skulpturen an den Chorpfeilern des Kölner Domes. Detail: Kopf der Maria.

The figures on the choir-pillars of Cologne Cathedral date from 1310–1320. Detail: head of Mary.

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Die Pfeilerplastiken vom Chor des Kölner Domes sind in ihrer geschwungenen, emporstrebenden, ausgewogenen Haltung und dem schweren Faltenwurf der Gewänder die bedeutendsten Beispiele des hochgotischen Figuralstiles in Deutschland. Im Bild: Christus und Maria.

The hang of the heavy robes, the balanced attitude of aspiration of these figures on the choir-pillars of Cologne Cathedral — both contribute to make this one of the most significant examples of High Gothic sculpture. Christ and Mary.

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1352 ist Bischof Friedrich von Hohenlohe gestorben, dessen Grabmal im Bamberger Dom von einem gegenüber der staufischen Zeit völlig gewandelten, asketischen Lebensgefühl kündet. Eines der schönsten plastischen Werke der Gotik.

The memorial to Friedrich von Hohenlohe, Bishop of Bamberg, who died in 1352, indicates a completely different outlook from that of the Hohenstaufen period. It is one of the finest works of Gothic sculpture.

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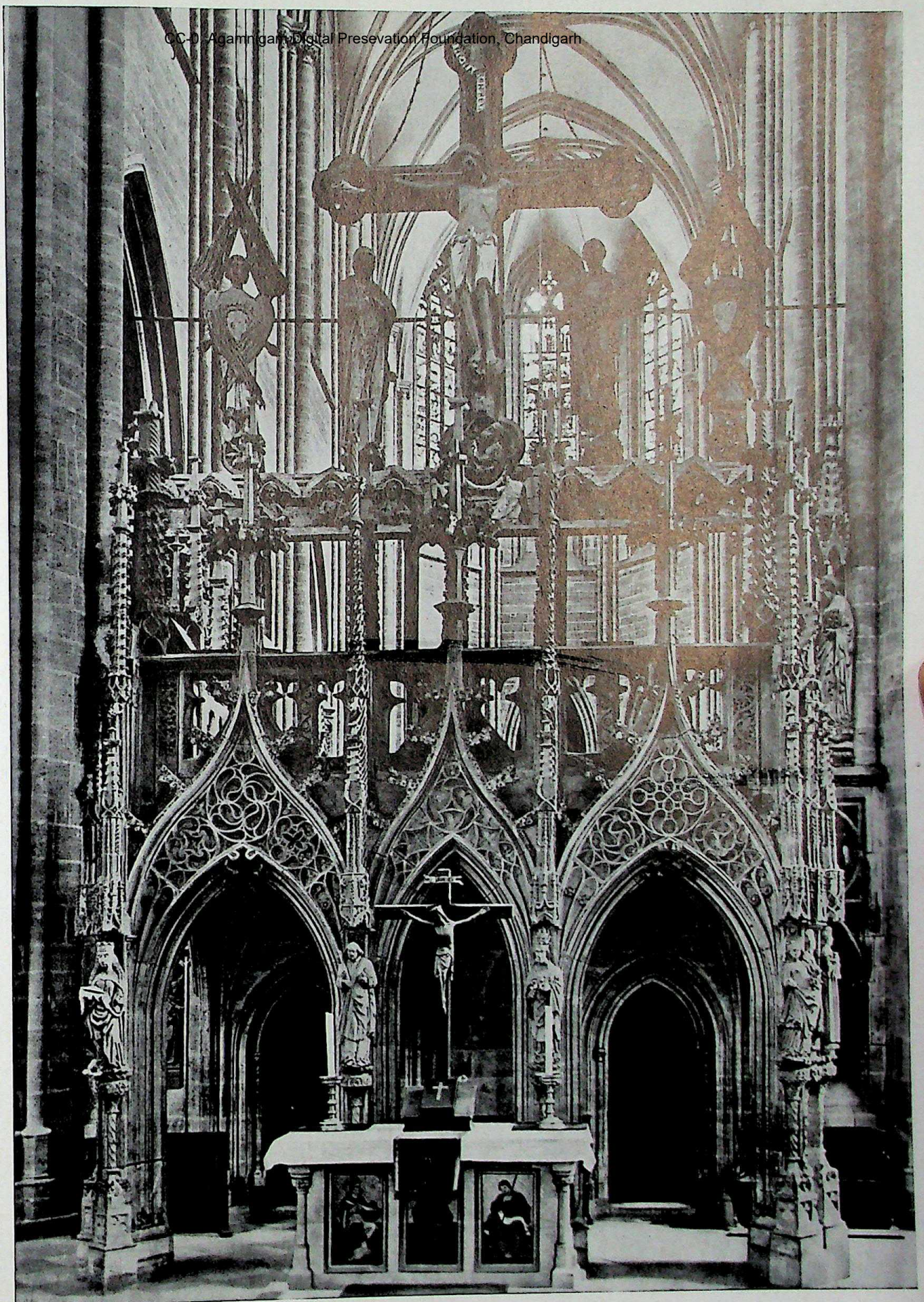

Halberstadt Cathedral. The early 12th century triumphal cross, carved in wood, hanging above the Late Gothic rood-screen (1505).

Ehem. Staatl. Bildstelle

Halberstadt, Dom. Das holzgeschnitzte Triumphkreuz aus dem Anfang des 12. Jh. über dem spätgotischen, 1505 entstandenen Lettner.

Die Strenge zisterziensischer Backsteingotik und großbürgerlich-hansisches Empfinden mischen sich in der Architektur der Abteikirche von Doberan. (Ende 13. bis Mitte 14. Jh.)

The severity of Cistercian Brick Gothic and the tastes of the Hansa citizens are reflected in the architecture of the Abbey Church of Doberan (late 13th to mid-fourteenth century).

Ehem. Staatl. Bildstelle

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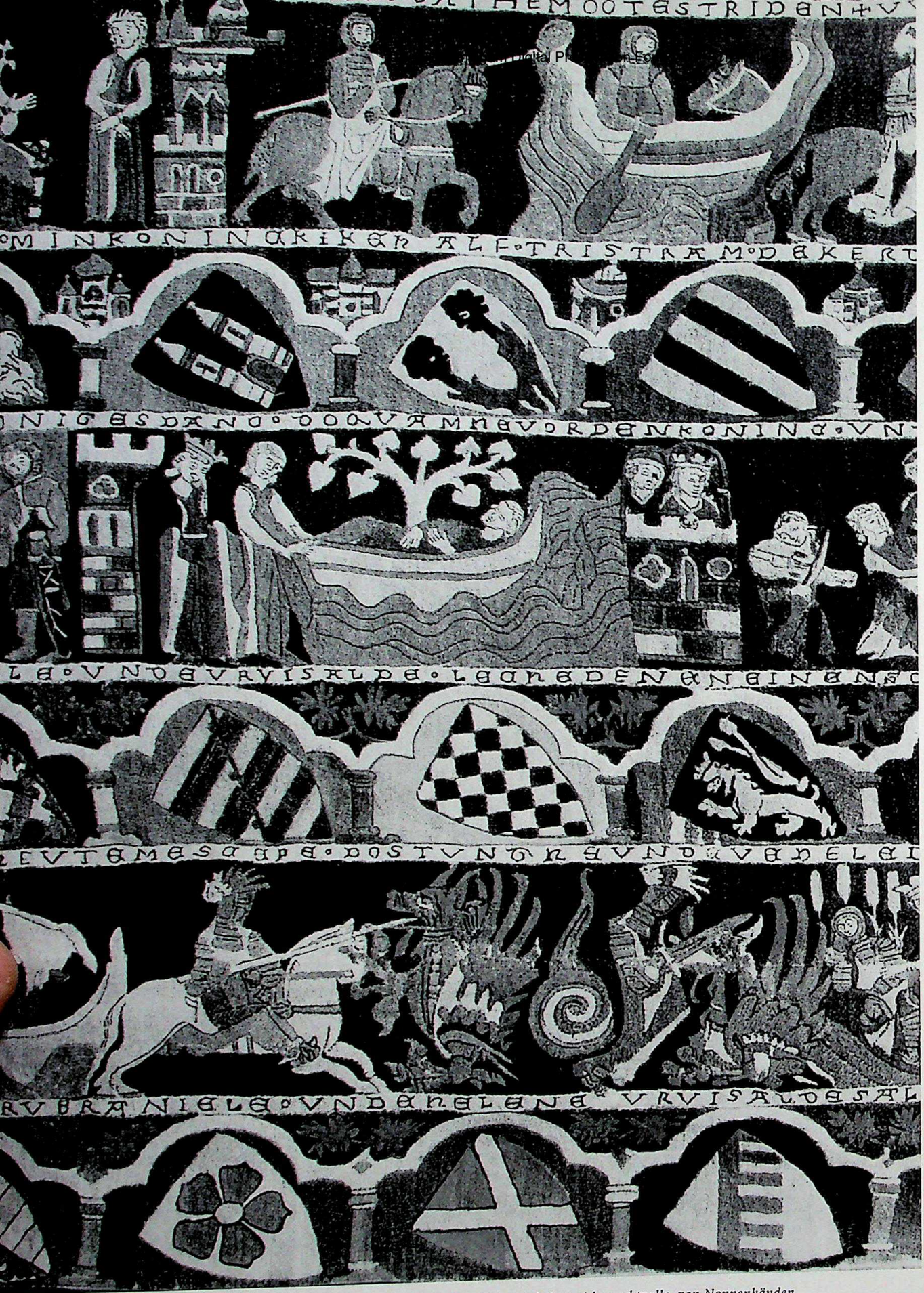
Nowak

Hansisches und spätgotisches Lebensgefühl vereinen sich in der Zierwand des Stralsunder Rathauses und in dem machtvollen Turmpaar von St. Nikolai.

Hanseatic vigour unites with the Late Gothic in the ornamental wall of Stralsund Townhall and the great twin-towers of St. Nikolai.



Grubenbicher

In Niederdeutschland, dem Hauptgebiet ornamentaler und figürlicher Stickerei, haben sich prachtvolle, von Nonnenhänden gearbeitete Teppiche erhalten. Ausschnitt aus dem Tristanteppich in Wienhausen (1. Hälfte 14. Jh.).

Magnificent tapestries, worked by nuns, have been preserved in North Germany, the principal region for ornamental and figurative embroidery. Fragment of the Tristram Tapestry in Wienhausen (first half of 14th century).

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Pusen

Eines der 35 Medaillons aus dem Sibyllenteppich im Kloster Lüne (um 1500).

One of the thirty-five medallions from the Sibyl's Tapestry at Lüne Convent (c. 1500).

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LÜNEBURG. GROSSER RATSSAAL MIT GERICHTSLAUBE

Nicht so monumental wie das Lübecker, allein durch die Anzahl gut erhaltener Innenräume auf seine Weise einmalig, präsentiert sich das Lüneburger Rathaus. Der Ratssaal des altehrwürdigen Bauwerkes mit der „Laube" ist nur einer unter den oft verschwenderisch ausgestatteten Räumen. 1529 entstanden die Renaissance-Malereien, welche die Decke überziehen. Auf das Ende des gleichen Jahrhunderts gehen die Schranken für den Ratsstuhl zurück. In den prachtvollen, spätgotischen Wandschränken von 1474 wurde das berühmte Lüneburger Ratssilber bewahrt. Aufnahme: Dodenhoff.

LÜNEBURG. GREAT COUNCIL CHAMBER AND "LAUBE"

Lüneburg Townhall is not as imposing as that of Lübeck, but in the number of well-preserved rooms, it is unique of its kind. The council-chamber of this venerable building, with the „Laube", is only one of the lavishly adorned rooms. The Renaissance paintings covering the ceiling date from 1529, and the barrier round the council-chair is from the same century. The splendid Late Gothic cabinets (1474) used to contain the famous Lüneburg "Council Silver".

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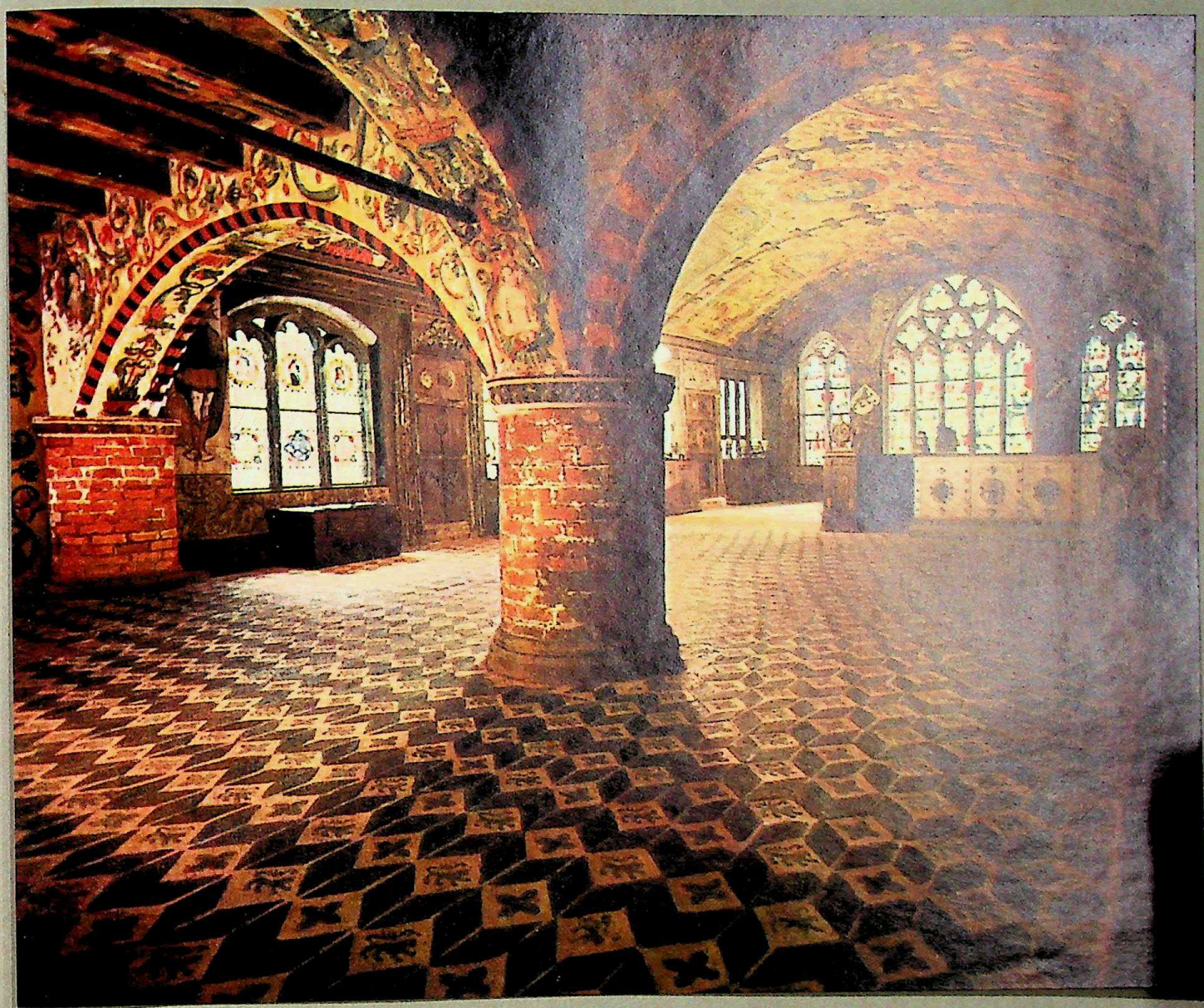

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Busch

Der Adler auf dem Marktbrunnen zu Goslar ist das stolze Zeichen einer einst nur dem Kaiser verantwortlichen, freien Reichsstadt des 14. Jh.

The eagle on the fountain in Goslar marketplace is the proud symbol of a 14th century Free Imperial City, answerable only to the Emperor.

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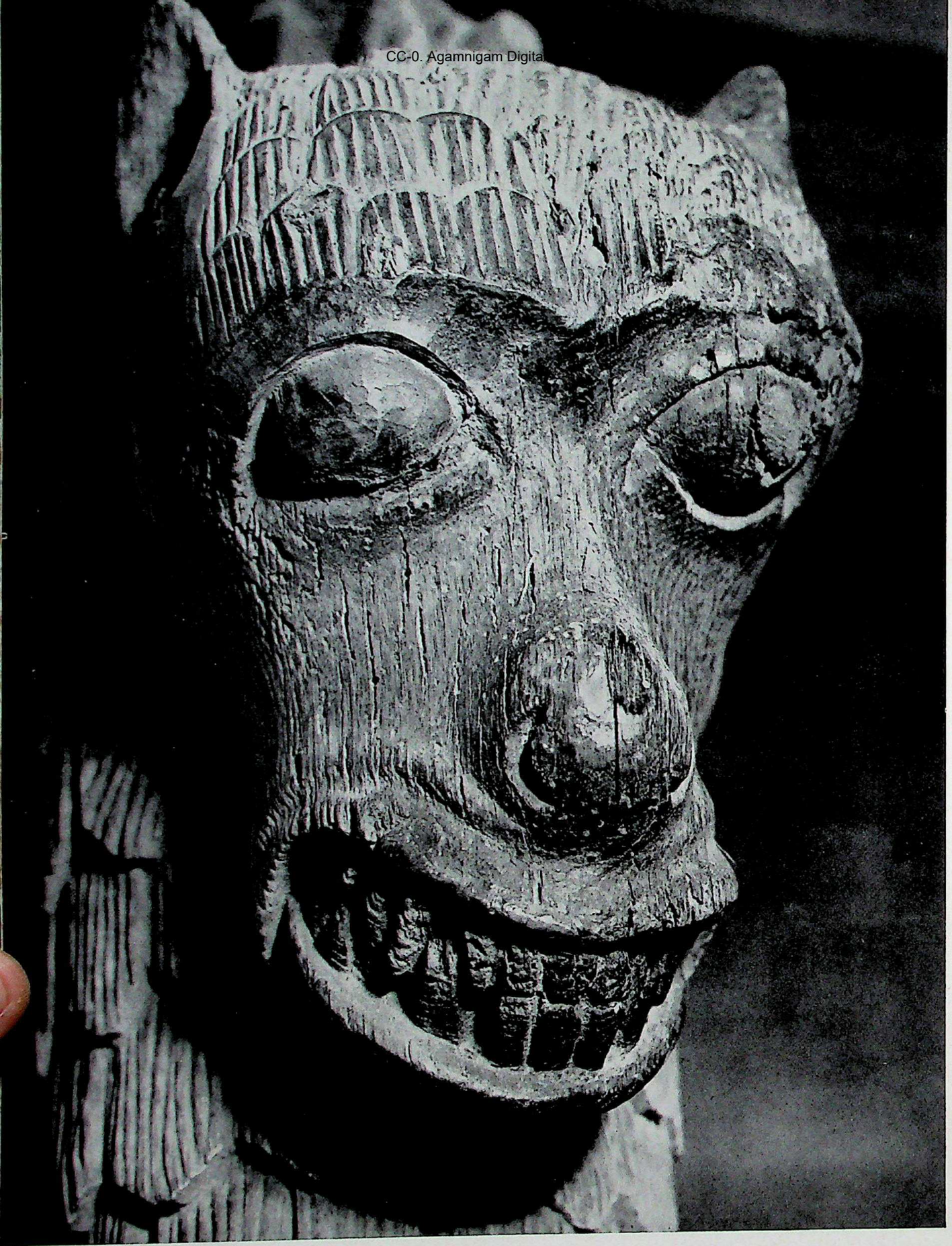

Busch

Windstoßer →

Am geschnitzten Chorgestühl der Gotteshäuser konnte sich die Fabulierfreude mittelalterlicher Künstler ausleben.
Löwenkopf vom Chorgestühl der Martinskirche in Lorch. (13. Jh.)

The inventiveness of medieval artists is to be seen on carved choir-stalls.
Lion's head from the choir-stalls of the Marienkirche, Lorch (13th century).

Zu den eindrucksvollsten Werken einer in der Folge der Figurenzyklen von Straßburg und Freiburg entstandenen Spätkunst gehört der Apostel vom Kapellenturm in Rottweil.

The Apostle from the Chapel Tower at Rottweil is among the most impressive late works, created subsequent to the figure-cycles of Strasbourg and Freiburg.

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Kerff

Wienhausen. Der Nonnenchor in der Kirche des bei Celle gelegenen Heideklosters besitzt eine unversehrte Ausmalung aus mittelalterlicher Zeit.
Wienhausen. The Nun's Choir in the church of this convent near Celle boasts an undamaged medieval painted decoration.

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Busch

Ebenso unverändert erhielt sich die Ratsstube (um 1520) von Goslar, auch „Huldigungssaal" genannt, ein Meisterwerk spätgotischer Raumkunst.

The Council Chamber (c. 1520) of Goslar, also known as the "Hall of Allegiance", is a masterpiece of Late Gothic interior art, quite unimpaired by the ravages of time.

Ag... Digital Preserva... ndation

Wolff & Tritschler

Französische Elfenbeinarbeiten dürften bei den von bewunderungswürdiger Handfertigkeit zeugenden Schnitzereien am Chorgestühl im niederrheinischen Wassenberg Pate gestanden haben. (Um 1330, Köln, Schnütgen-Museum)

French ivory-work might have served as a model in the extraordinarily skillful carvings on the choir-stalls of Wassenberg on the Lower Rhine (c. 1330). (Cologne, Schnütgen Museum)

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Schmidt-Glaßner

Gotischer Linienrhythmus schwingt durch die Blätter der gegen 1300 entstandenen Manesse-Liederhandschrift. Im Bild: „Der Schenke von Limpurg".
(Heidelberg, Universitätsbibliothek)

The rhythm of Gothic lines runs through the pages of the Manesse Manuscript, dating back to 1300. "The Cup Bearer of Limpurg".
(Heidelberg, University Library)

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DIE KLAGEGRUPPE VON BUCHAU AM FEDERSEE

Wenig bekannt ist die Gruppe der trauernden Frauen in der Spitalskapelle von Buchau am Federsee, die um 1430 entstand. Ohnmächtiger Schmerz, eine überwältigende Offenheit des natürlichen Empfindens – wie sie auch durch jenes Zeitalter ziehen – erinnern sowohl an die Lettnerfiguren von Naumburg, wie sie auch Grünewald vorweg zu nehmen scheinen. Adel und Schönheit der Form lassen auf die Hand eines bedeutenden Meisters schließen, dessen Name uns unbekannt ist.So erwuchs in abgelegenen Landstrichen Schwabens und ganz Deutschlands oft eine Kunst von erlesenem Rang und tiefer Eindringlichkeit. Aufnahme: Schneiders.

THE "GROUP OF MOURNING WOMEN" AT BUCHAU AM FEDERSEE

The "Group of Mourning Women" in the Hospital Chapel of Buchau am Federsee, carved c. 1430, is little-known. Grief, rendering the subject insensible, an overwhelming sincerity of natural feeling — typical of that period — remind us of the figures on the Rood-screen at Naumburg and seem to anticipate Grünewald. Nobility and beauty of form indicate the hand of a great master, whose name is unknown to us. Thus there grew up in the remote regions of Swabia and all of Germany an exquisite form of art, deeply moving and impressive.

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The early 14th century "meditative pictures" of Christ and John the Baptist were created by a phantasy capable of intense feeling, inspired perhaps by St. Bernard of Clairvaux. Group from Sigmaringen. (Berlin-Dahlem)

Ehem. Staatl. Bildstelle

Eine das Gefühl verinnerlichende Phantasie schuf anfangs des 14. Jh. speziell für Frauenklöster den Typ der „Andachtsbilder". Im Bild: Christus und Johannes aus Sigmaringen. (Ehem. Staatl. Museen, Berlin-Dahlem)

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Rhein. Museum

→

Dem Mittelrhein soll die erschütternde, sog. Pietà Rötgen (um 1370) entstammen, sie ist typisch für den erbarmungslosen Realismus der Spätgotik. (Bonn, Landesmuseum)

This deeply-moving sculpture of Our Lady, holding in her lap the Body of Jesus is supposed to come from the Mid-Rhine region. It is typical of the ruthless realism of Late Gothic art. (Bonn, Regional Museum)

Eine von der Nichtigkeit alles Irdischen erfüllte Gotik hat das sogenannte Ungarnkreuz der Andernacher Liebfrauenkirche entstehen lassen. (1. Hälfte 14. Jh.)

The Gothic "Hungarian Cross" in the Liebfrauenkirche at Andernach is imbued with a sense of the insignificance of all earthly things. (First half of 14th ct.)

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Museum

Vom Beginn der Tafelmalerei. Schwungvoll-eindringlich, wie es bayerische Art ist, malte der Meister der Drusiana-Tafel um 1400 die Kreuzgruppe für die Münchener Augustinerkirche. (München, Bayerisches National-Museum)

The same artist who painted the so-called "Drusiana Panel" was responsible for the Crucifixion (ca. 1400) in the Augustinerkirche at Munich. The picture – one of the earliest panel-paintings – is stirring and forceful, expressive of the Bavarian character itself. (Munich, Bavarian National Museum)

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Kleinhempel

Gläubiger, naiver Realismus erfüllt die Tafeln des Hamburger „Petrikirchen-Altares" von 1379, den Meister Bertram schuf. Detail: Erschaffung der Tiere. (Hamburg, Kunsthalle)

The altar-panels (1379) of the Petrikirche in Hamburg, the work of Master Bertram, are imbued with a devout, naive realism. Detail: Creation of the Beasts. (Hamburg, Kunsthalle)

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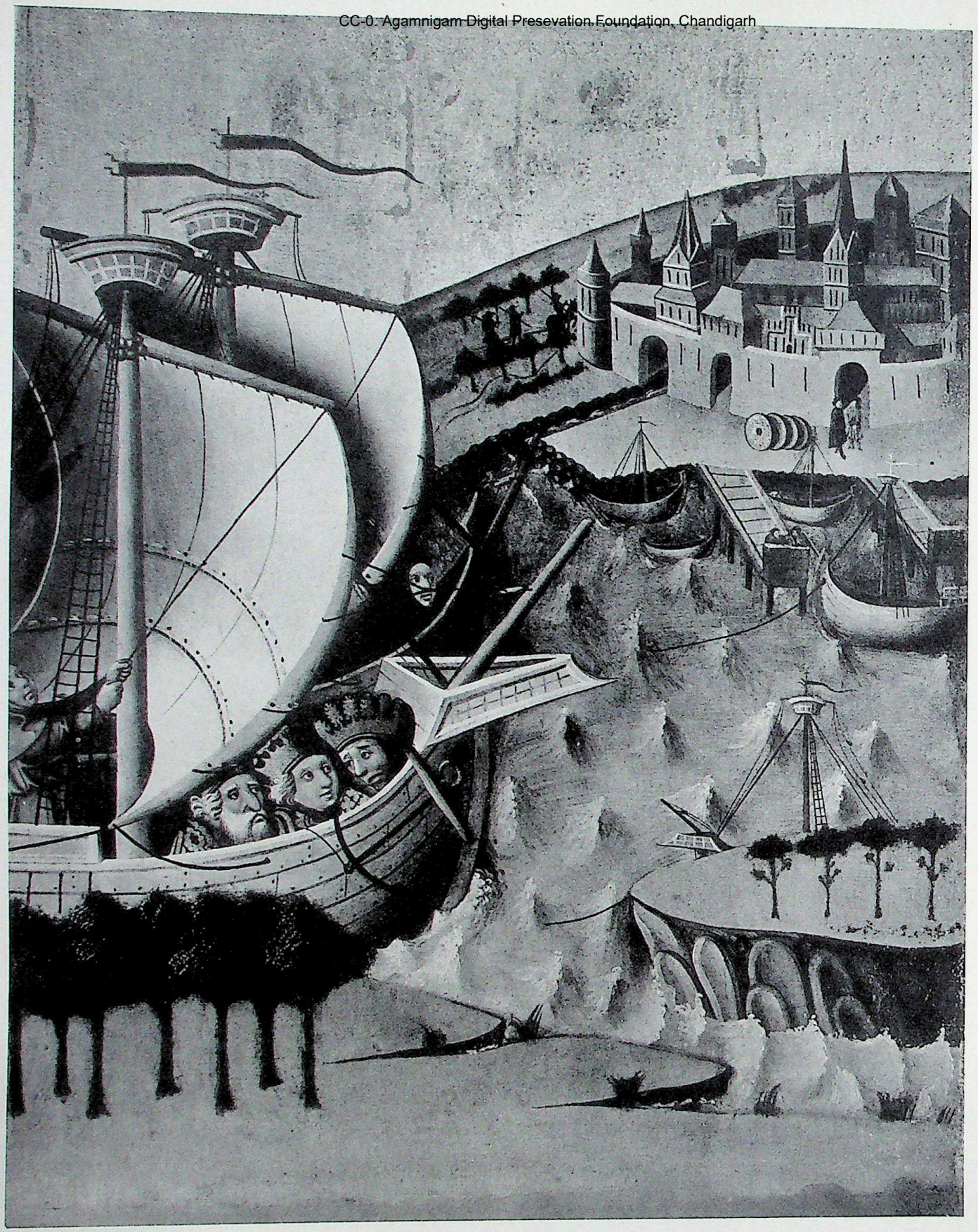

Museum

Niederdeutschen Geist atmet die volkstümliche, wirkungsvolle Darstellung auf dem Dreikönigsaltar zu Rostock. Heimfahrt der Könige im Schiff. Um 1420. (Städt. Museum, Rostock)

The North German spirit shines through this racy, down-to-earth painting on the altar of the Three Kings, Rostock. Return Voyage of the Three Kings. Ca. 1420. (Rostock, Municipal Museum)

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Kleinhempel

In novellistisch-flüssigem Vortrag schildert der Hamburger Meister Francke in dem nach 1424 entstandenen Altarwerk der Englandfahrer die Passion Christi. (Hamburg, Kunsthalle)

Master Francke of Hamburg painted the Passion on the altarpiece of the Chapel of the English Pilgrims (post 1424) in the fluent manner of the novelist. (Hamburg, Kunsthalle)

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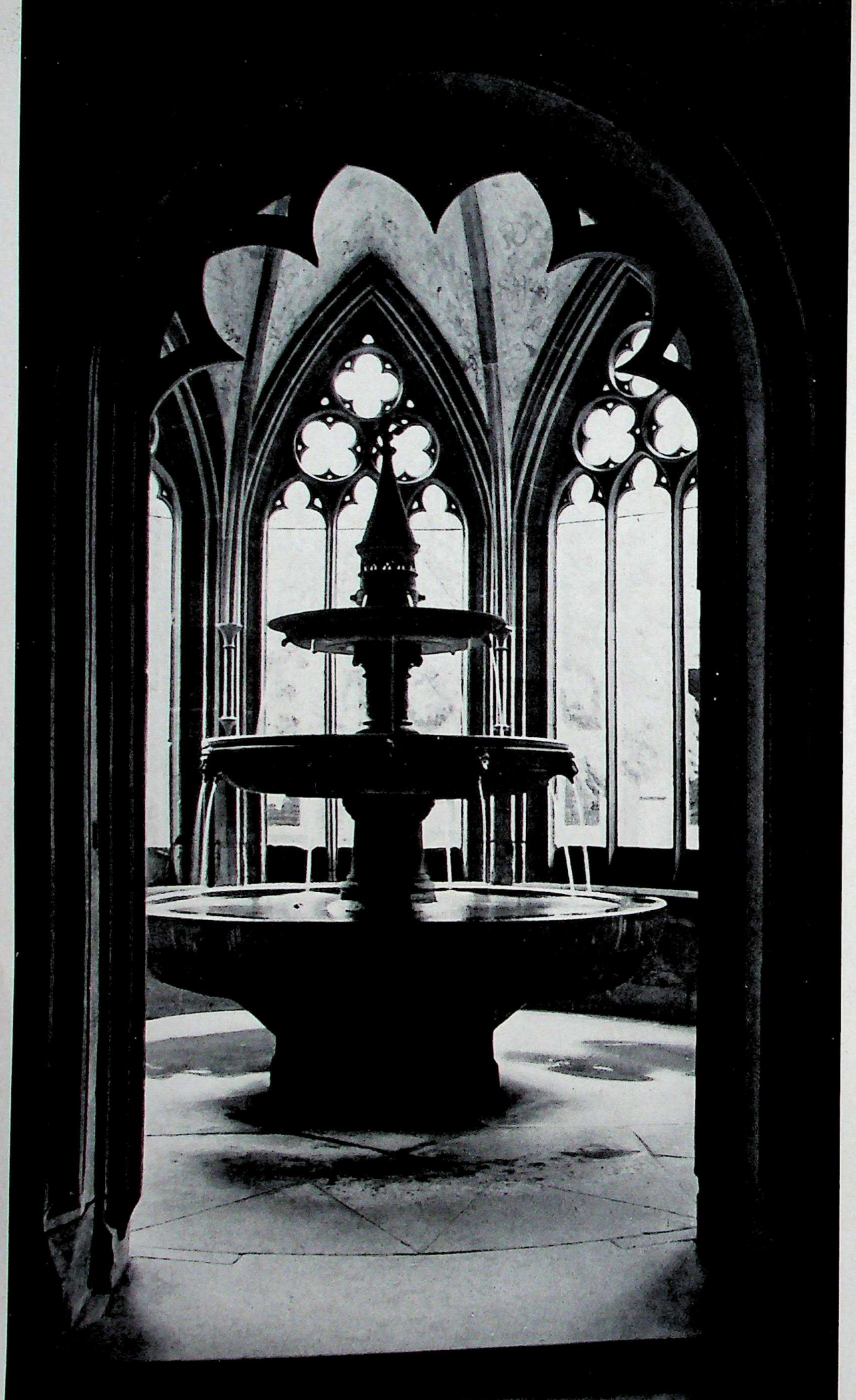
Busch

Zu den großen Meistern der Farbe am Beginn des 15. Jh., in deren Bildtafeln sich ein neuer flächiger und weicher Stil vollendet, zählt Konrad von Soest. Detail vom Marienaltar in Dortmund: Tod Mariens.

Konrad of Soest, among the great colorists of the early 15th ct., perfected a new and softer technique. Detail from the altar of Our Lady in Dortmund: Death of Mary.

In der „Kölnischen Schule" führt Stephan Lochner den Höhepunkt einer Malerei herbei, in der sich konservatives Gedankengut und lebensnahe Darstellung mischen. Gruppe aus der „Darstellung im Tempel". 1447. (Darmstadt, Landesmuseum)

In the Cologne School, of which he was the guiding spirit, Stephan Lochner perfected a form of painting closely allied to the old tradition and yet realistic in its presentation. Group from the "Presentation in the Temple". (Darmstadt, Regional Museum)



Keine der vielen gewaltigen Klosteranlagen des Mittelalters hat sich so vollständig auf unsere Tage erhalten wie die des Zisterzienserklosters Maulbronn.
Im Bild: das Brunnenhaus.

None of the many great medieval monasteries has survived the ravages of time as well as the Cistercian monastery of Maulbronn. The fountain.

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Busch

Ein herrliches Denkmal gotischer Kunstfertigkeit: die Palmette über dem Mittelpfeiler im Kapitelsaal des Klosters Eberbach im Rheingau.

A splendid example of the Gothic artists' skill: the palm-leaf over the central pillar in the Chapter-House of Eberbach Monastery in the Rheingau.

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Claasen

Die sinnenfreudige Schilderung Stephan Lochners in der „Madonna in der Rosenlaube" dient letztlich nur zur Verherrlichung und Erhöhung der Mutter des Weltenheilands. Um 1440. (Köln, Wallraf-Richartz-Museum)

Although Stephan Lochner's portrayal of the "Madonna of the Rose Bower" appeals to the senses, in the long run it tends only to glorify and elevate the mother of Our Saviour. (Cologne, Wallraf-Richartz-Museum)

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Museum

Im überreichen Formenspiel der Spätgotik besitzt neben Bernt Notke nur noch ein Meister den Willen zur Größe und Formenstrenge: Michael Pacher. Detail vom Kirchenväteraltar: die mittleren Tafeln. Um 1483. (München, Pinakothek)

Together with Bernt Notke, only one Late Gothic master, Michael Pacher, strove to achieve greatness and severity of form at a time when over-elaborate swirls were the vogue. Detail from the altar of the Church Fathers: the middle panels. Ca. 1483. (Munich, Pinakothek)

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Eines der zartesten Gebilde mittelrheinischer Tonplastik, zur Zeit des „Weichen Stils" um 1430, ist die Muttergottes auf der Mondsichel in Hallgarten, die sogen. „Winzermadonna". (Hallgarten, Pfarrkirche)

One of the most delicate of Mid-Rhenish clay sculptures of the "soft-style" period, ca. 1430, is the so-called "Vintners' Madonna", Our Lady on the crescent moon, in Hallgarten Parish Church.

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Foto Marburg

Der sogen. „Übergangszeit" um 1439 entstammt die überlebensgroße Verkündigungsgruppe mit dem lieblichen Engelsbild Gabriels in St. Kunibert zu Köln.

The over-life-size Annunciation group with the lovely figure of the Angel Gabriel, in St. Kunibert's, Cologne, dates from the so-called transition period, ca. 1430.

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DIE „GOLDENE TAFEL" VON LÜNEBURG

Formensprache und Schönheitsideal der Kölnischen Schule, die einen Stephan Lochner hervorbrachte, sind anfangs des 15. Jahrhunderts auch der Kunst am Mittel- und Oberrhein eigen gewesen. Aber auch den Künstlern Niederdeutschlands. Sie unterscheiden sich freilich von der kölnischen Malerei durch ihre Lebhaftigkeit, einen ausgeprägten Sinn für die Realität der Erscheinung und den größeren Reichtum seelischer Nuancierung. In den Darstellungen der Goldenen Tafel von Lüneburg (um 1410) verbinden sich mit dem farbig zarten, idealistischen Zeitstil Züge feiner Naturbeobachtung, aber auch ein entschiedenes Erfassen der plastischen Werte. Die Verkündigung an die Hirten. (Hannover, Landesmuseum), Aufnahme: Busch.

THE "GOLDEN PANEL" OF LÜNEBURG

The ideal of beauty and the language of forms of the Cologne School, brought out by Stephan Lochner, were also typical of the art of the Mid- and Upper-Rhine in the early 15th ct. The North German artists too were affected by these influences, though they differ from the Cologne painters in their vivacity, in a marked sense of reality, and a greater range of expression. The scene depicted on the Golden Panel of Lüneburg (ca. 1410), in the delicate shades of the idealistic contemporary style, betrays keen observation of nature and a decisive grasp of plastic values. Annunciation of the Shepherds. (Hannover, Regional Museum).

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Busch

Im zauberhaften kleinen Juwel des „Paradiesgärtleins" spiegelt sich die holde Schönheit einer Erscheinungswelt, die man nach 1400 neben der Not des Daseins doch auch zu erkennen begann. Ausschnitt aus dem Bild. (Frankfurt, Städel)

After 1400, people were beginning to see, besides the misery of existence, the gracious beauty of a physical world, reflected here in this charming little gem "The Garden of Eden". Fragment. (Frankfurt, Städel Museum)

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Schwarz

Leidenschaftlich sucht der neue Realismus in den kühnen Bildschöpfungen Hans Multschers aus Ulm nach seiner Form.
Die Geburt Christi vom Wurzacher Altar, 1437. (Ehem. Staatl. Museen, Berlin-Dahlem)

The new realism strives passionately to achieve its form in the paintings of Hans Multscher of Ulm.
The Nativity from the Wurzach Altar, 1437. (Berlin-Dahlem)

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Museum

Mit bislang ungekannter Kraft plastischer Gestaltung und Verinnerlichung des Ausdrucks malte der Basler Meister Konrad Witz um 1445 die Verkündigung an die Gottesmutter. (Nürnberg, Germanisches Nationalmuseum)

Master Konrad Witz of Basle painted the Annunciation of the Virgin Mary, (ca. 1445), with a strength of plastic form and an intensity of expression hitherto unknown. (Germanic National Museum, Nuremberg)

Wolff &
Tritschler

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←
Die „Anbetung der Hirten", eines der wenigen Gemälde, die Martin Schongauer, der bedeutendste Kupferstecher der Frührenaissance, geschaffen hat. (Ehem. Staatl. Museen, Berlin-Dahlem)

The "Adoration of the Shepherds", one of the few works painted by Martin Schongauer, the greatest copper-engraver of the Early Renaissance period. (Berlin-Dahlem)

„Johannes in der Wüste", von dem Holländer Geertgen tot Sint Jans. Das Gemälde ist zu verstehen als das Abbild des inmitten der blühenden Welt einsamen, um innere Entscheidung ringenden Menschen zwischen Mittelalter und Neuzeit. (Ehem. Staatl. Museen, Berlin-Dahlem)

"John the Baptist in the Wilderness", by the Dutchman Geertgen tot Sint Jans. The painting is to be interpreted as an illustration of solitary man struggling to find his inner self in the midst of a prosperous world about to emerge from the Middle Ages. (Berlin-Dahlem)

Hessische Treuhandverwaltung

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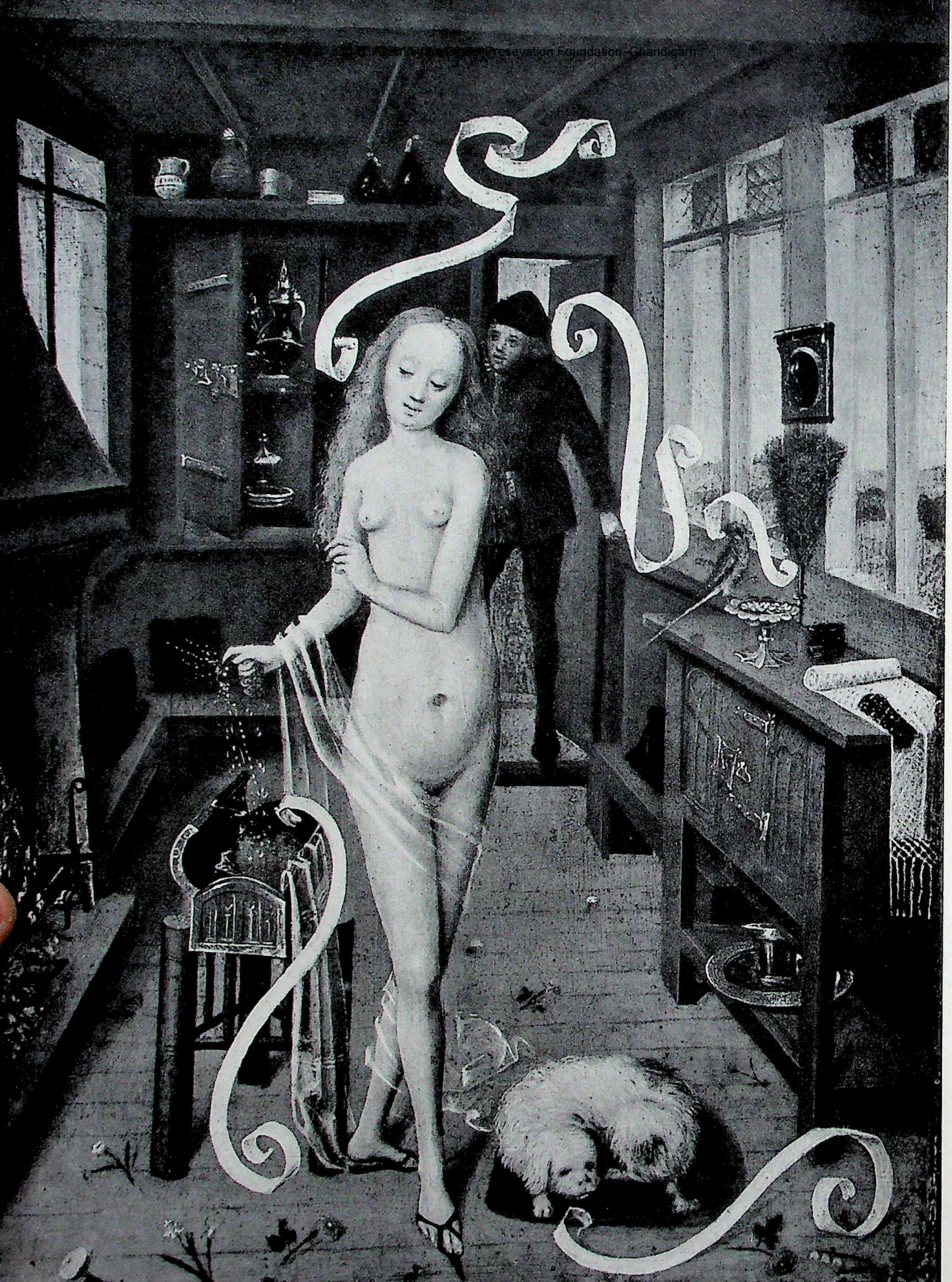

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←
Anmut und Zartheit der spätmittelalterlichen Gefühlswelt offenbart der um 1470 von einem niederrheinischen Meister gemalte „Liebeszauber". (Leipzig, Museum der bild. Künste)

The charm and delicacy of the late medieval world of sentiment are revealed in "Love's Enchantment", painted ca. 1470 by a Lower Rhenish master. (Leipzig, Art Museum)

Heidl

Um 1480 entstand von der Hand des sogen. Hausbuchmeisters das „Gothaer Liebespaar". Hier ist, mit verblüffendem Blick für das Reale, dennoch das Leben höfisch-spielerisch dargestellt. (Gotha, Schloßmuseum)

The "Lovers of Gotha" was painted ca. 1480 by the so-called "Hausbuchmeister". Here, although the artist has an amazing eye for the real, life is shown in a courtly, playful light. (Gotha, Castle Museum)

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JAN VAN EYCK: MADONNA VON LUCCA

Nicht mehr ausschließlich der Andacht dienende Darstellungen der göttlichen, der übersinnlichen Welt, sondern Wesen wie aus Fleisch und Blut will der große Jan van Eyck darstellen. Jede Einzelheit der Gestalten wie des aus eigener Gesetzlichkeit lebenden Bildraumes wird aus der Erfahrung abgeleitet und genau registriert. So soll das Überweltliche wie das Diesseitige den Sinnen glaubhaft gemacht werden. Das ist der Sinn jener „Verweltlichung" des Religiösen, die sich in der „Renaissance" als Beginn der Neuzeit vollzieht. Jan van Eyck ist der bahnbrechende Vertreter des neuen Zeitalters. Seine Bilder sind nicht mehr allein Gegenstände des Kultes, sondern zugleich schon bewußt gestaltete Kunst. Die Madonna von Lucca, 1435/40. (Frankfurt am Main, Städel). Aufnahme: Busch.

JAN VAN EYCK: THE LUCCA MADONNA

It was Jan van Eyck's intention to portray creatures of flesh and blood and no longer the saints and madonnas of a transcendental world, meant to encourage the devout in their meditations. Every detail of the composition – a law unto itself – is exactly recorded. The supernatural is to be presented in a way credible to the senses: that is the sense of the "secularisation" of matters religious which found complete expression in the Renaissance, at the dawn of the modern era. Jan van Eyck paved the way to modern painting. His pictures are no longer mere objects of worship but at the same time deliberately formed art. Ca. 1435/40. (Frankfurt am Main, Städel Museum)

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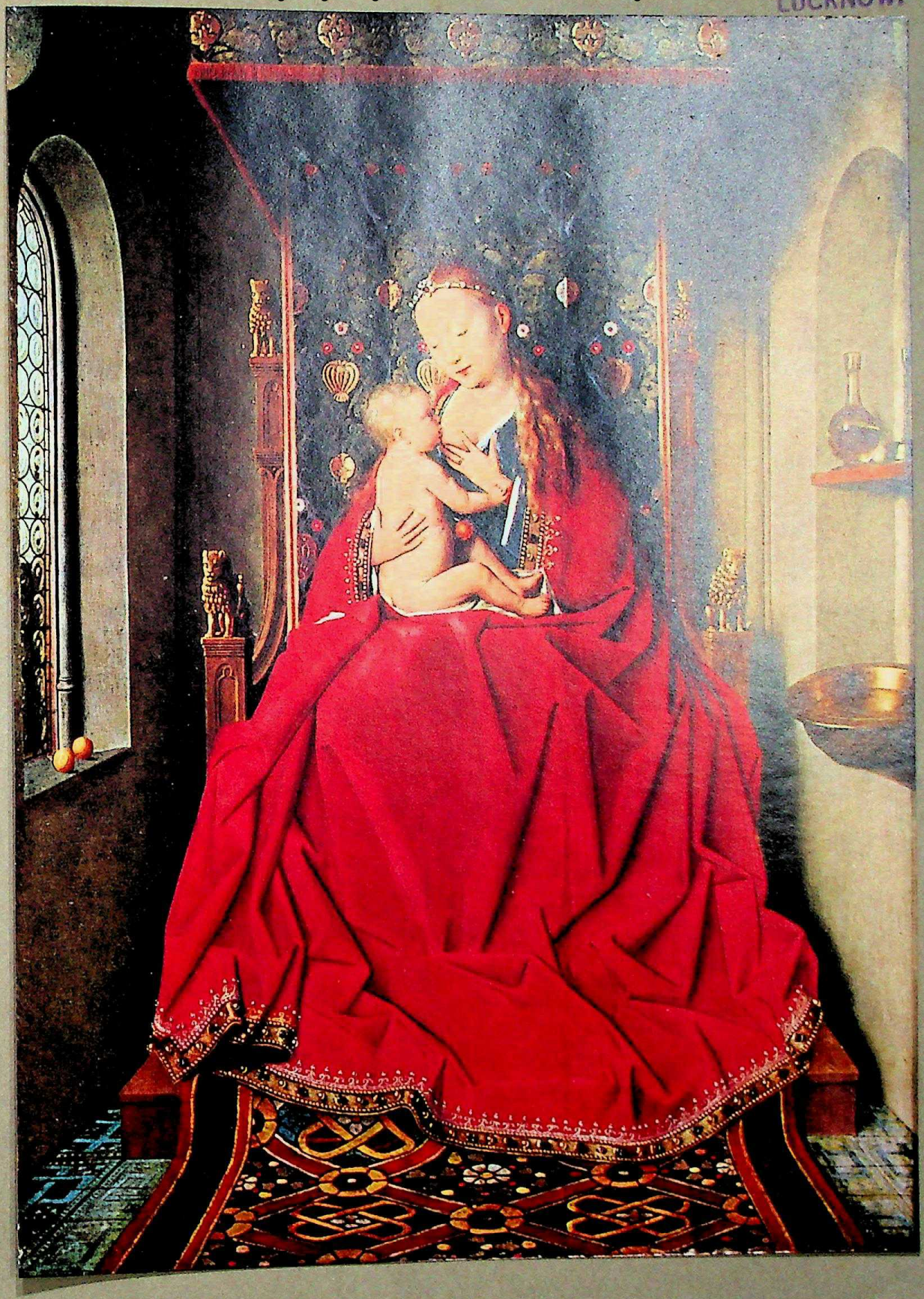

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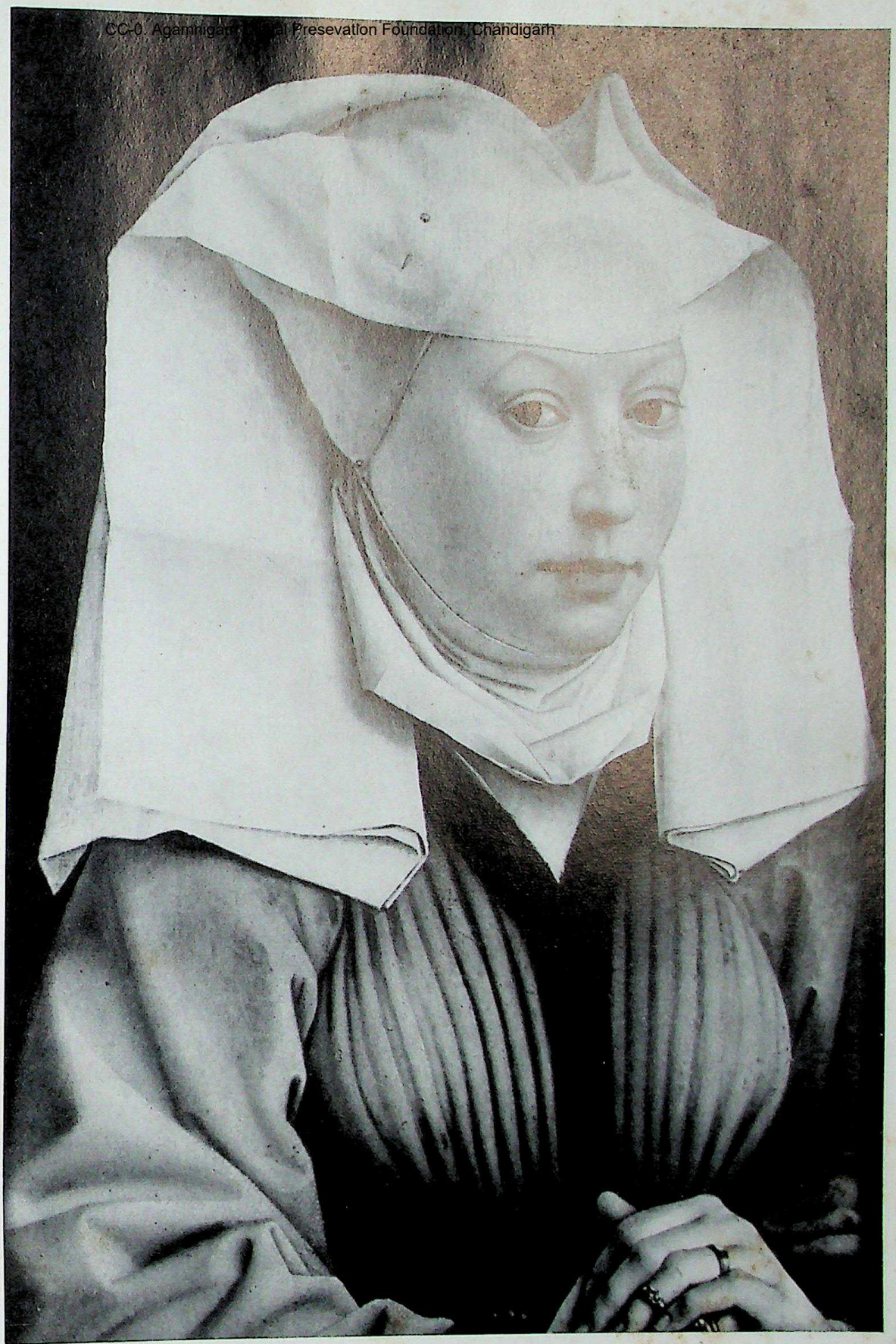

Wolff & Tritschler

Bereits in ihren Anfängen besitzt die junge Bildniskunst Züge von klassischer Größe und Eindringlichkeit. Rogier van der Weyden, Portrait einer jungen Frau. Mitte d. 15. Jh. (Köln, Wallraf-Richartz-Museum)

Even in its beginnings, the nascent art of portrait-painting has traits of classic grandeur and forcefulness. Rogier van der Weyden, Portrait of a Young Woman. (Cologne, Wallraf-Richartz-Museum)

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Martin-Schmauß

Der glanzvolle Schimmer der „Schönen Madonnen" aus der Zeit des „Weichen Stiles" zu Beginn des 15. Jh. scheint noch über die um 1450 entstandene Madonna in St. Severin zu Passau gebreitet.

The bright lustre of the "Beautiful Madonnas", dating from the early 15th ct. "soft style" period, seems to have been shed on the Madonna of St. Severin's, Passau. Ca. 1450.

→

Charakteristisch für die Darstellungsart gegen Ende des 15 Jh. – mit ihrem Wiederaufleben spätgotischer Auffassung – ist die plastische Klarheit der Schutzmantelmadonna aus Ravensburg, die man Michel Erhart zuschreibt. Um 1480. (Ehem. Staatl. Museen, Berlin-Dahlem)

The plastic clearness of the Ravensburg "Madonna with Cloak", ascribed to Michel Erhart, is typical of the late 15th ct. manner of presentation, with its revival of Late Gothic conceptions. Ca. 1480. (Berlin-Dahlem)

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Foto
Marburg

Windstoßer

Der „Deutsche Knappe" Hans Multschers gehört mit vier ähnlichen, ebenso realistischen Figuren zum Zyklus der 1427 für die Prunkfenster des Ulmer Rathauses geschaffenen Kaisergruppe. (Ulm, Städt. Museum)

Together with four similar, equally realistic figures Hans Multscher's "German Yeoman" forms part of the "Imperial Group", a cycle created in 1427 for the Show-Windows of Ulm Townhall. (Ulm, Municipal Museum)

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Windstoßer

Als Reliquienbüste eines Altares dürfte das von kühler Anmut überhauchte, wahrscheinlich um 1480 gestaltete lebensnahe Frauenbildnis gedient haben, das Jörg Syrlin zugeschrieben wird. (Ulm, Städt. Museum)

This realistic feminine portrait, emanating a certain cool charm, was probably carved ca. 1480 and might have served as reliquary-bust. Hitherto attributed to Jörg Syrlin. (Ulm, Municipal Museum)

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Schmidt-Glaßner

Tilmann Riemenschneider, Detail aus dem Creglinger Altar. Kopf eines der Jünger.

Tilmann Riemenschneider, detail from the Creglingen Altar. Head of one of the Disciples.

Tilmann Riemenschneiders Meisterwerk, der Marienaltar in der Herrgottskirche bei Creglingen. Mittelteil mit der Himmelfahrt Mariens. Zwischen 1501 und 1505.

Tilmann Riemenschneider's masterpiece, the altar of Our Lady in the Herrgottskirche near Creglingen. Central part showing the Assumption. Between 1501 and 1505.

Gundermann →

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MATTHIS NEITHARDT, GEN. GRÜNEWALD: KREUZIGUNG

Aus tiefster Erschütterung ist die Kunst des Meisters Matthis Neithardt, den man Grünewald nennt, geboren. Deutschland nennt keinen profunderen, keinen gewaltigeren Maler sein eigen. Anders als auf dem Isenheimer Altar tritt uns seine Meisterschaft in der 1523/24 für Tauberbischofsheim geschaffenen Kreuzigung entgegen. Mächtig hängt der Körper des Herrn, in den fahlen Tönen des Todes, am niedergebogenen Querholz. In Schmerz erstarrt steht Maria, ringt Johannes die Hände. Allein, welch eine wundersame Versöhnung, die sich in den Farbklängen von violettem Rot, von Grün, gelblichem Braun und Karmin vor dem sänftigenden Nachtblau des Himmels ankündigt! Sie verwandeln die Anklage des Bildes in die tragische Harmonie des Opfertodes. (Karlsruhe, Kunsthalle). Aufnahme: Hans Thoma Verlag.

MATTHIS NEITHARDT, ALIAS GRÜNEWALD: CRUCIFIXION

The art of Master Matthis Neithardt, wrongly called Grünewald, springs from the deepest emotion. Germany boasts no more powerful painter and none so deep. In the Crucifixion, painted for Tauberbischofsheim in 1523/24, his masterly skill is seen in a different light from that of the Isenheim Altar. Our Lord's Body, painted in the pale hue of death, hangs heavily from the bent transom. Mary stands paralysed with grief, John wrings his hands. But what a wonderful reconciliation is proclaimed in the burst of colour – violet, green, tan and carmine – against the softening blue of the night sky. The picture – in itself an accusation — is transformed by the colours into the tragic harmony of the martyr's death. (Karlsruhe, Kunsthalle)

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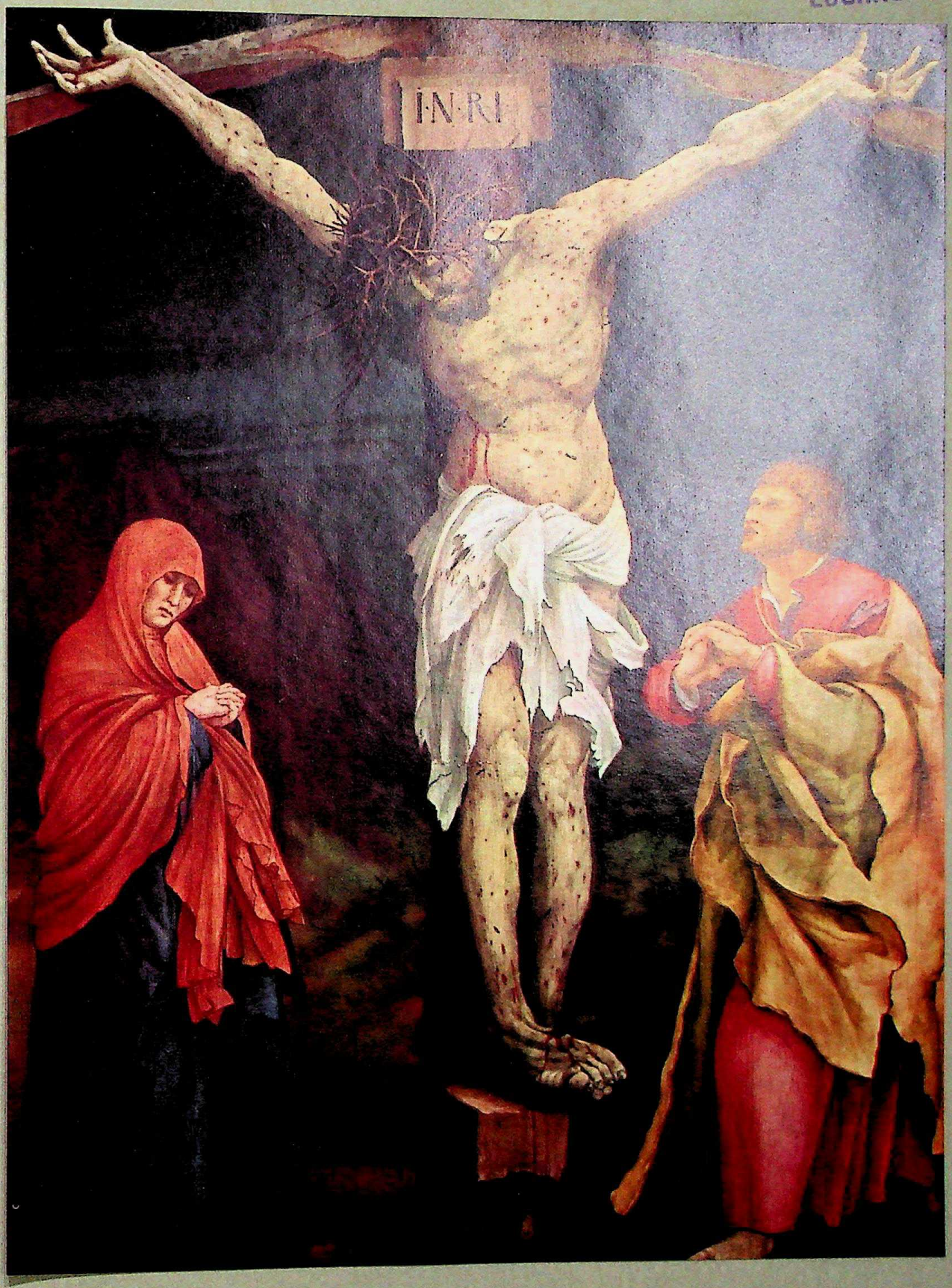

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H. Retzlaff

Eine gleichsam barocke Reaktion auf den repräsentativen Stil wiederauflebender Gotik während der Frührenaissance wird anfangs des 16. Jh. spürbar. Ihr Hauptvertreter, der sogen. Meister H. L., schuf um 1525 den Hochaltar des Breisacher Münsters. Detail: Der Evangelist Johannes.

An almost Baroque reaction against the cold representative style of the Early Renaissance Gothic revival is noticeable at the beginning of the 16th ct. The so called Master H. L., the principal exponent of this style, carved the high altar (ca. 1525) of Breisach Minster. Detail: St. John the Evangelist.

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Ehem. Staatl. Bildstelle

Ehem. Staatl. Bildstelle →

Die große Tradition der deutschen Schnitzaltäre klingt aus in dem überreichen Hochaltar aus Kloster Bordesholm (1514 bis 1521), den Hans Brüggemann schuf. (Schleswig, Dom)

The great tradition of German carved altars rings out in the ornate high altar of Bordesholm Monastery (1514–21), the work of Hans Brüggemann. (Schleswig, Cathedral)

Die Legende von dem mit seiner Gattin Kunigunde in jungfräulicher Ehe lebenden Kaiser Heinrich II, dem Heiligen, diente Tilmann Riemenschneider zur Gestaltung des 1513 vollendeten Kaisergrabes im Bamberger Dom. Die marmorne Grabplatte mit dem Kaiserpaar.

In creating the Imperial Tomb in Bamberg Cathedral, Tilmann Riemenschneider was inspired by the legend of Henry II, saint and emperor, who lived in chastity with his wife Kunigunde. The marble tomb-slab, finished in 1513, showing the emperor and empress.

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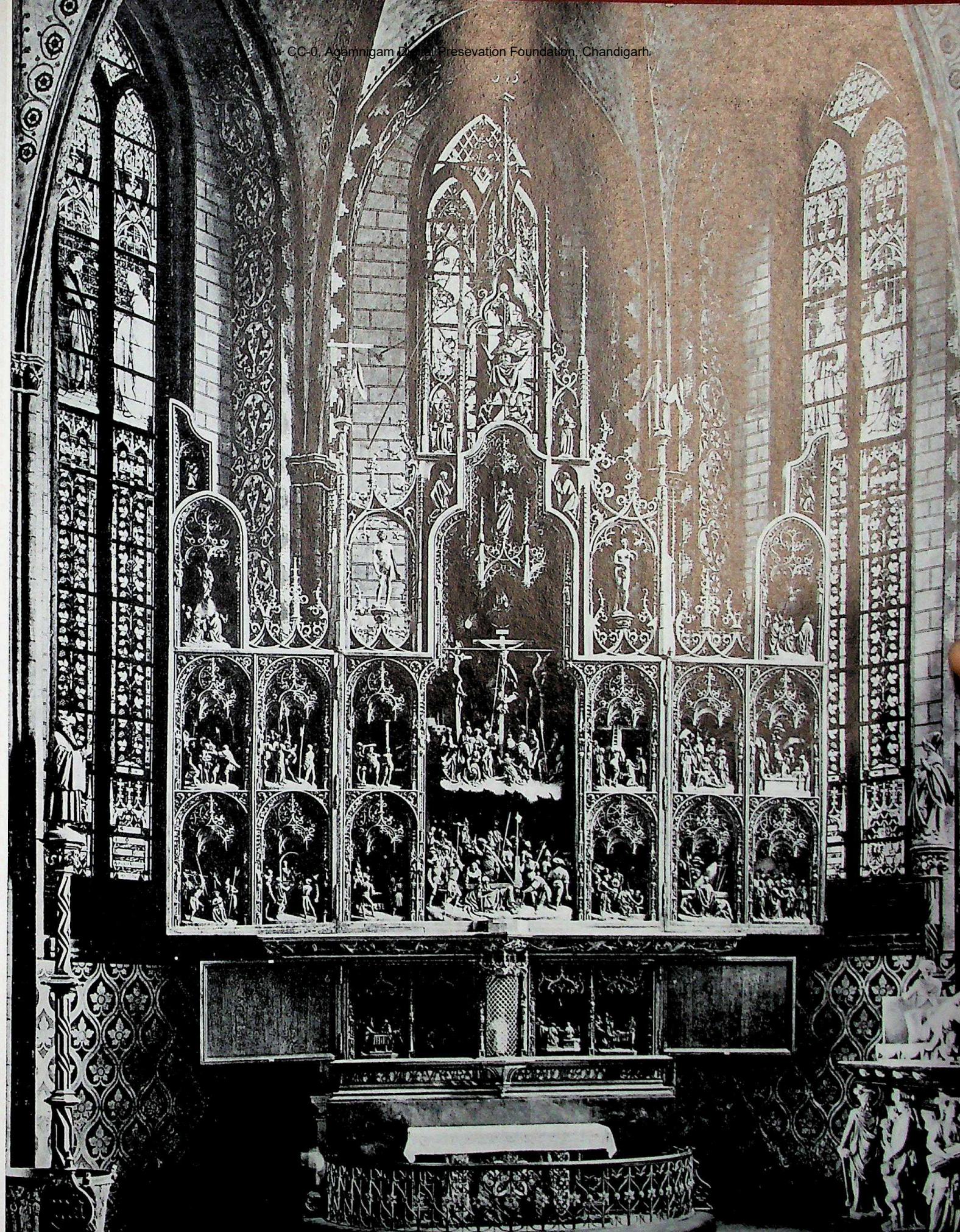

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Einzigartig innerhalb der deutschen Kunst ist die schöpferische Formenphantasie des Meisters Hans Witten. Hier die um 1510 für den Dom der Bergwerksstadt Freiberg in Sachsen geschaffene Tulpenkanzel.

The creative phantasy of form shown by Master Hans Witten is unique in German art. The "Tulip Pulpit", wrought ca. 1510 for the cathedral of Freiberg, the Saxon mining town.

Deutsche Fotothek

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Rhein. Museum

Die „Wurzel Jesse" mit König David vom Kalkarer Sieben-Schmerzen-Altar (Heinrich Douvermann, 1517 bis 1522) gehört ebenfalls jener Hochblüte der spätmittelalterlichen Schnitzkunst an, die fast schon überzüchtet erscheint.

The "Stem of Jesse" with King David, part of the Kalkar Altar of the Seven Sorrows (Heinrich Douvermann, 1517–1522) is also representative of that golden age of late medieval wood carving which seems somewhat rarified.

Digital Presevation Foundation

Windstoßer

Ein Spiegel spätmittelalterlicher wie frühhumanistischer Strömungen: Jörg Syrlins gestaltenreiches Ulmer Chorgestühl. 1469 bis 1475. Im Bild: Kopf der sogen. Büste Vergils, auch als Selbstdarstellung des Meisters gedeutet.

Jörg Syrlin's choir-stall at Ulm cathedral, with its many figures, is a reflection of late medieval and early humanistic trends. 1469–1475. The so-called "Bust of Vergil", thought to be a self-portrait of the master.

Bernt Notke, der bedeutendsten Künstlerpersönlichkeit der norddeutschen Spätgotik, oder auch Henning von der Heide wird die große Johannesgestalt aus der Lübecker Marienkirche zugeschrieben, die bald nach 1500 entstanden ist. (Lübeck, St. Annenmuseum)

The great statue of St. John in the Marienkirche, Lübeck, wrought shortly after 1500, is attributed either to Bernt Notke, or to Henning von der Heide. (Lübeck, St. Annenmuseum)

→

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Castelli

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Busch

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← *Klaus Berg, der nach 1532 diesen Apostel für den Dom zu Güstrow schuf, vertritt in der niederdeutschen Bildschnitzerei eine schon barock anmutende Bewegtheit.*

Klaus Berg, who produced this Apostle for Güstrow Cathedral after 1532, has a seemingly Baroque approach to movement in N. German statue-carving.

Die „Geißelsäule" in der Schloßkirche zu Chemnitz, ein Hauptwerk des vielseitig schöpferischen Meisters Hans Witten. Um 1515.

The "Pillar of Chastisement" in Chemnitz Schloßkirche is a masterpiece of the versatile Hans Witten. Ca. 1515.

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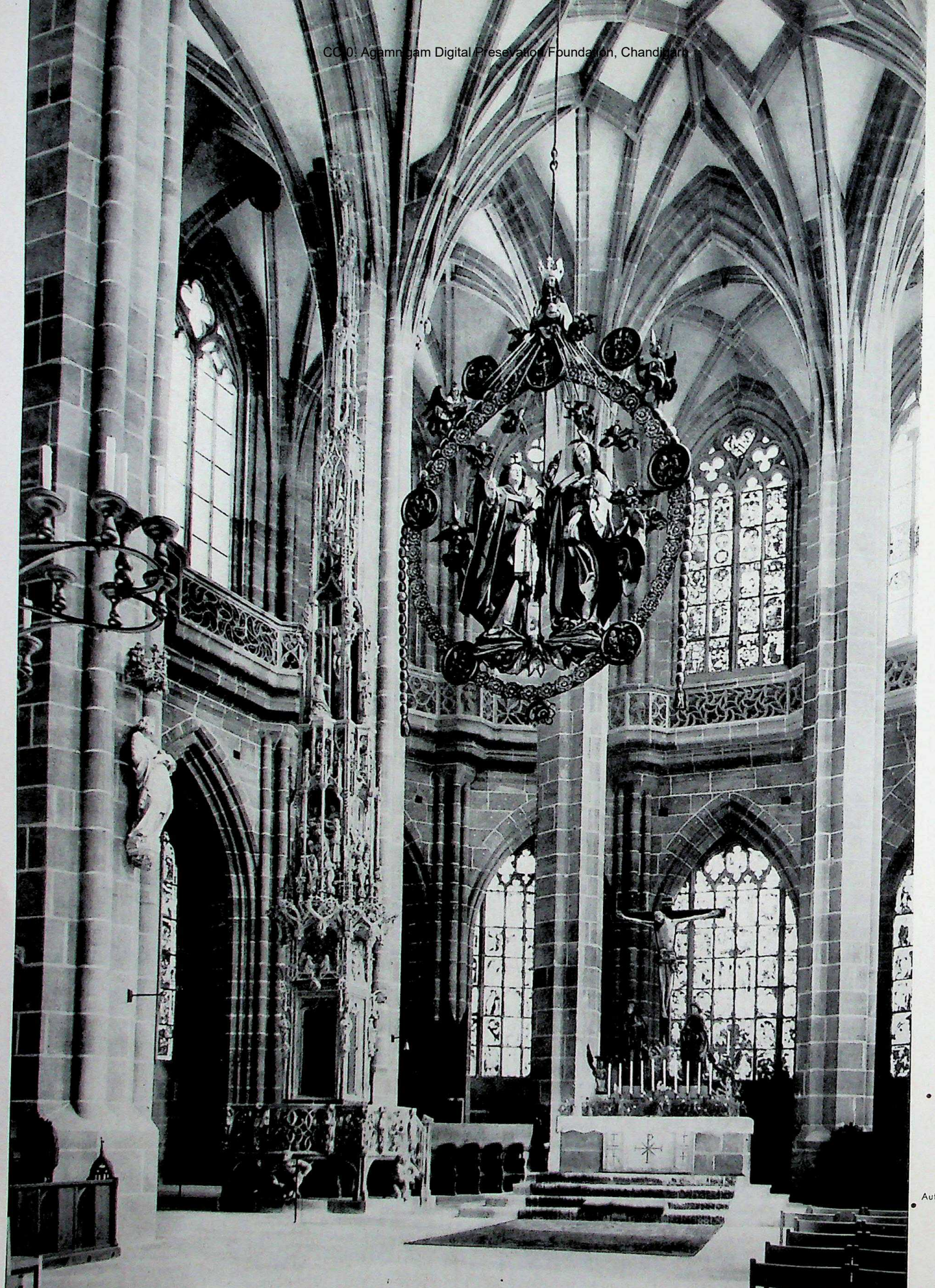

Aufsberg

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← *Eines der Werke von Veit Stoß, die Vasari, der früheste Kunsthistoriker Europas, „Wunder in Holz" genannt hat, ist der 1517/18 geschnitzte Englische Gruß für St. Lorenz in Nürnberg.*

Veit Stoss's „Angelus", carved between 1517 and 1518 for St. Lorenz', Nuremberg, and termed by Vasari, Europe's earliest historian of art, "a marvel in wood".

Hochbauamt

Im Jahre 1519 wurde das Sebaldusgrab der Nürnberger Sebalduskirche vollendet, das den Ruhm des Erzgießers Peter Vischer und seiner Söhne unsterblich machen sollte.

The name of the brass-founder Peter Vischer and his sons was made immortal by the Sebaldus Tomb, completed for the Sebalduskirche, Nuremberg, in 1519.

Archiv

Märchenzauber durchwebt Lukas Cranachs „Ruhe auf der Flucht".
Ausschnitt: Konzert der Engel. 1504. (Ehem. Staatl. Museen, Berlin-Dahlem)

Lukas Cranach's "Rest during Flight" breathes a fairy-like enchantment.
Fragment: Angels' Concert. 1504. (Berlin-Dahlem)

→

In märchenhaftes Licht taucht Albrecht Altdorfer seine Darstellung der Heiligen Nacht. Um 1510. (Ehem. Staatl. Museen, Berlin-Dahlem)

Albrecht Altdorfer's "Holy Night" seems suffused in a wondrous light. Ca. 1510. (Berlin-Dahlem)

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Museum

Dürers Meisterschaft der Landschaftsdarstellung erweist sich auch in diesem Ausschnitt seiner 1500 gemalten Altartafel „Beweinung Christi". (München, Pinakothek)

Dürer's mastery of landscape is shown also in this fragment from his altar-panel, painted in 1500, "Lament for the Crucified". (Munich, Pinakothek)

Als geradezu kosmische Verflechtung gewaltiger Gebirgspanoramen und strudelnder Menschenmassen mit flutenden Lichtströmen erscheint uns Albrecht Altdorfers visionäre Alexanderschlacht. 1529. (München, Pinakothek)

Albrecht Altdorfer's visionary „Alexander's Battle" appears as a cosmic interweaving of mighty mountain scenes and tumultuous crowds with floods of light. (Munich, Pinakothek)

→

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SANDRO BOTTICELLI: DIE SCHÖNE SIMONETTA

Unvergängliche Zeugnisse der italienischen Renaissance sind Botticellis Simonetta-Darstellungen nicht nur von der Malweise, sondern auch vom Thema her. Ihr Vorbild war die ehrbare Gattin des Marco Vespucci. Giuliano de'Medici wählte sie bei dem berühmten Florentiner Turnier von 1475 zur „Herzensdame". Fünfzehn Monate danach verstarb die „Bella Bionda". Wie ein Nachklang mittelalterlichen Minnedienstes nimmt es sich aus, daß die Hofdichter der Medici seither nicht müde wurden, die Schönheit der Simonetta Vespucci zu feiern. Botticelli, der Maler weiblichen Liebreizes und eines schwingenden Rhythmus der Linien, setzte ihr auf andere Weise ein Denkmal. Er malte eine ganze Reihe sogen. Idealbildnisse der so früh Hingeschiedenen. Um 1490. (Frankfurt am Main, Städel). Aufnahme: Busch.

SANDRO BOTTICELLI: FAIR SIMONETTA

Both in manner of painting and in theme, Botticelli's portrayals of Simonetta are eternal examples of the Italian Renaissance. The model was the honourable wife of Marco Vespucci, Giuliano de'Medici's choice at the celebrated Florentine Tournament of 1475. 15 months later the "Bella Bionda" died. It seems like an echo of medieval chivalry that the court of the Medici did not tire of celebrating the beauty of Simonetta Vespucci. Botticelli, the painter of feminine charms and of a stirring rhythm of line, perpetuated her memory in another way. He painted a whole series of so-called ideal portraits of the lady, cut off in the bloom of youth. Ca. 1490.

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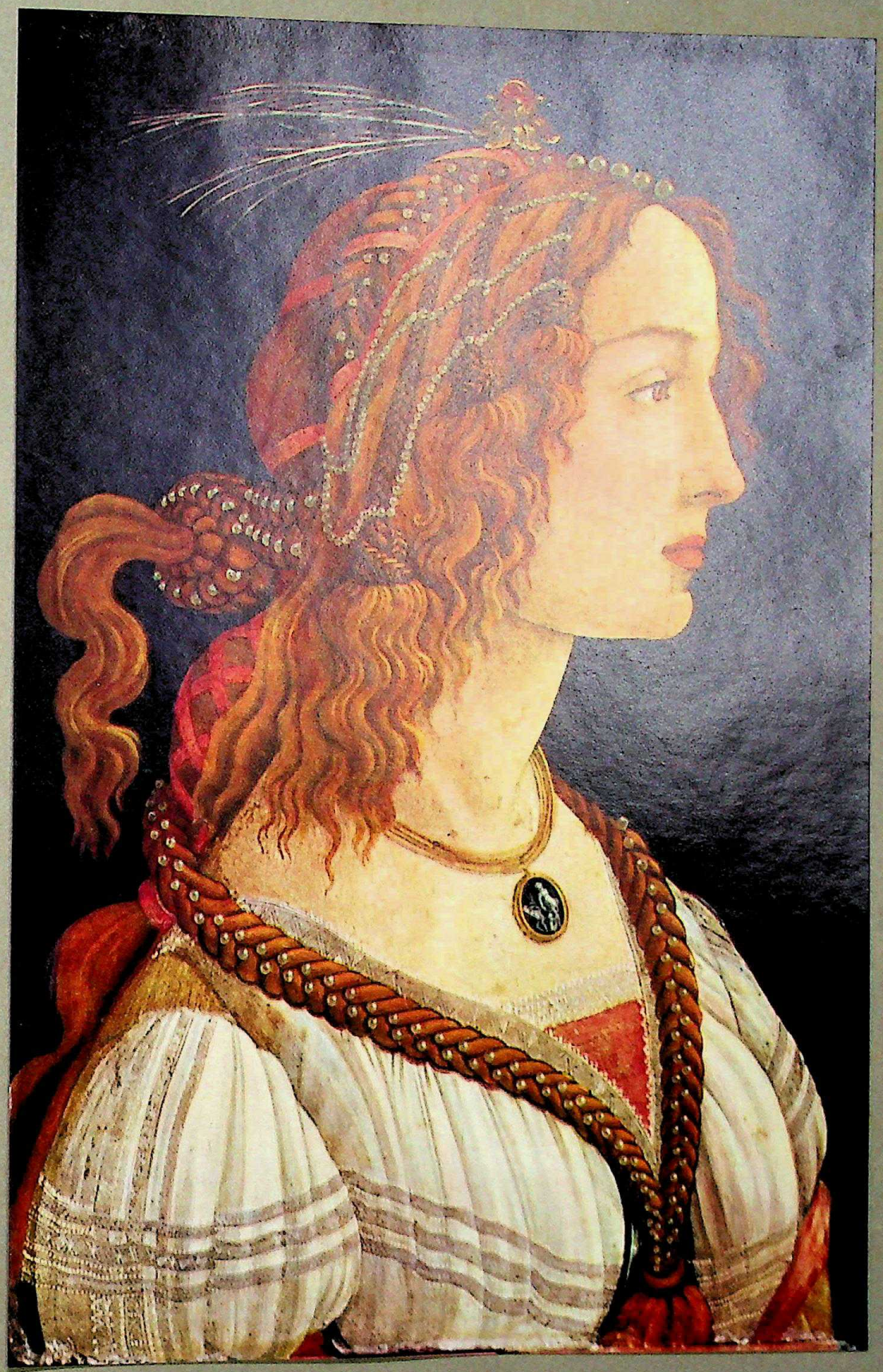

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Francesco Cossa's Allegory of Autumn (pre 1470) reveals the characteristics of great Italian painting in an especially fine way: clarity of form and representative gestures. (Berlin-Dahlem)

Steinkopf

Die Allegorie des Herbstes von Francesco Cossa (vor 1470) offenbart besonders schön das Charakteristische der großen italienischen Malerei: Klarheit der Form und repräsentative Geste. (Ehem. Staatl. Museen, Berlin-Dahlem)

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Öffentl. Kunstsammlung Basel

Monumentalität und schärfstes Erfassen des Menschlichen vereinigt das unter dem Einfluß italienischer Renaissancekunst von Hans Holbein d. J. 1526 in Basel gemalte Altarbild des Bürgermeisters Meyer, das man auch „Die deutsche Sixtina" genannt hat. (Darmstadt, Schloß)

The portrait of Burgomaster Meyer, painted on an altar in Basle in 1526 by Hans Holbein, junior, shows the influence of Italian Renaissance art. Termed the "German Sixtine", it unites monumentality with a keen grasp of the human element. (Darmstadt, Castle)

→

In ihrer gefühlsbetonten, den Gläubigen zugewandten Haltung ist Raffaels um 1516 geschaffene „Madonna Sixtina" das volkstümlichste Werk der italienischen Renaissance-Malerei. (Dresden, Gemäldegalerie)

Raphael's "Sixtine Madonna", painted ca. 1516, with its emphasis on feeling and its appeal to the devout, is closer to the people than any other work of the Italian Renaissance. (Dresden, Art Gallery)

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1500
AD
Albertus Durerus Noricus
ipsum me propriis sic effin-
gebam coloribus aetatis
anno XXVIII.

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←
Das bekannteste, in deutlicher Anlehnung an altniederländische Christusdarstellungen gestaltete Selbstbildnis Albrecht Dürers von 1500. (München, Pinakothek)

The best-known self-portrait of Albrecht Dürer is the one created in 1500. It shows a marked resemblance to old Dutch paintings of Christ. (Munich, Pinakothek)

Steinkopf

Mehr als in jedem anderen Land war in Deutschland die Graphik vollgültiges Kunstwerk. Im Jahre 1514 schuf Dürer das ergreifende Blatt mit dem Antlitz seiner Mutter. (Ehem. Staatl. Museen, Berlin-Dahlem)

Drawings and engravings rank as a valid form of art in Germany more than in any other land. Dürer executed this moving drawing of his mother's face in 1514. (Berlin-Dahlem)

Bundesdruck

Ein Gipfelpunkt in der Kunst des Kupferstechens ist Dürers 1514 entstandenes Blatt „Hieronymus im Gehäuse".

The art of copper-engraving at its best is seen in Dürer's "St. Jerome in his cell" (1514).

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Bundesdruck

Ein Höhepunkt der Kunst des Holzschnittes ist Dürers „Drachenkampf des Hl. Michael" aus der 1498 erschienenen Folge der Apokalypse.

Wood-carving at its best is seen in Dürer's "St. Michael's Fight with the Dragon", from the Apocalypse series which appeared in 1498.

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Die künstlerische Handschrift des großen Bernt Notke zeigt die um 1508 entstandene Grabplatte für den Lübecker Bürgermeister Hermen Hutterock, die eindringlich von der Vergänglichkeit allen Lebens kündet. (Lübeck, Annenmuseum)

The tomb of Hermen Hutterock, Burgomaster of Lübeck, shows the artistic hand of the great Bernt Notke. The tomb-stone (ca. 1508) forcefully proclaims the transitory nature of all life. (Lübeck, Annenmuseum)

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Museum

Für den Moritzaltar der Stiftskirche zu Halle schuf Meister Matthis Neithardt, genannt Grünewald, 1521–1525 die mächtige Tafel, die das Gespräch des St. Mauritius mit dem Hl. Erasmus darstellt. (München, Pinakothek)

Master Matthis Neithardt, otherwise known as Grünewald, painted for the Halle Collegiate Church the great altar panel representing St. Maurice conversing with St. Erasmus. 1521–25. (Munich, Pinakothek)

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Großartigkeit der Menschendarstellung offenbart sich in Tizians seelisch so tiefem Bildnis Kaiser Karls V. 1548. (München, Pinakothek)

The magnificence of Baroque portraiture is revealed in Titian's profound study of the Emperor Charles V. 1548. (Munich, Pinakothek)

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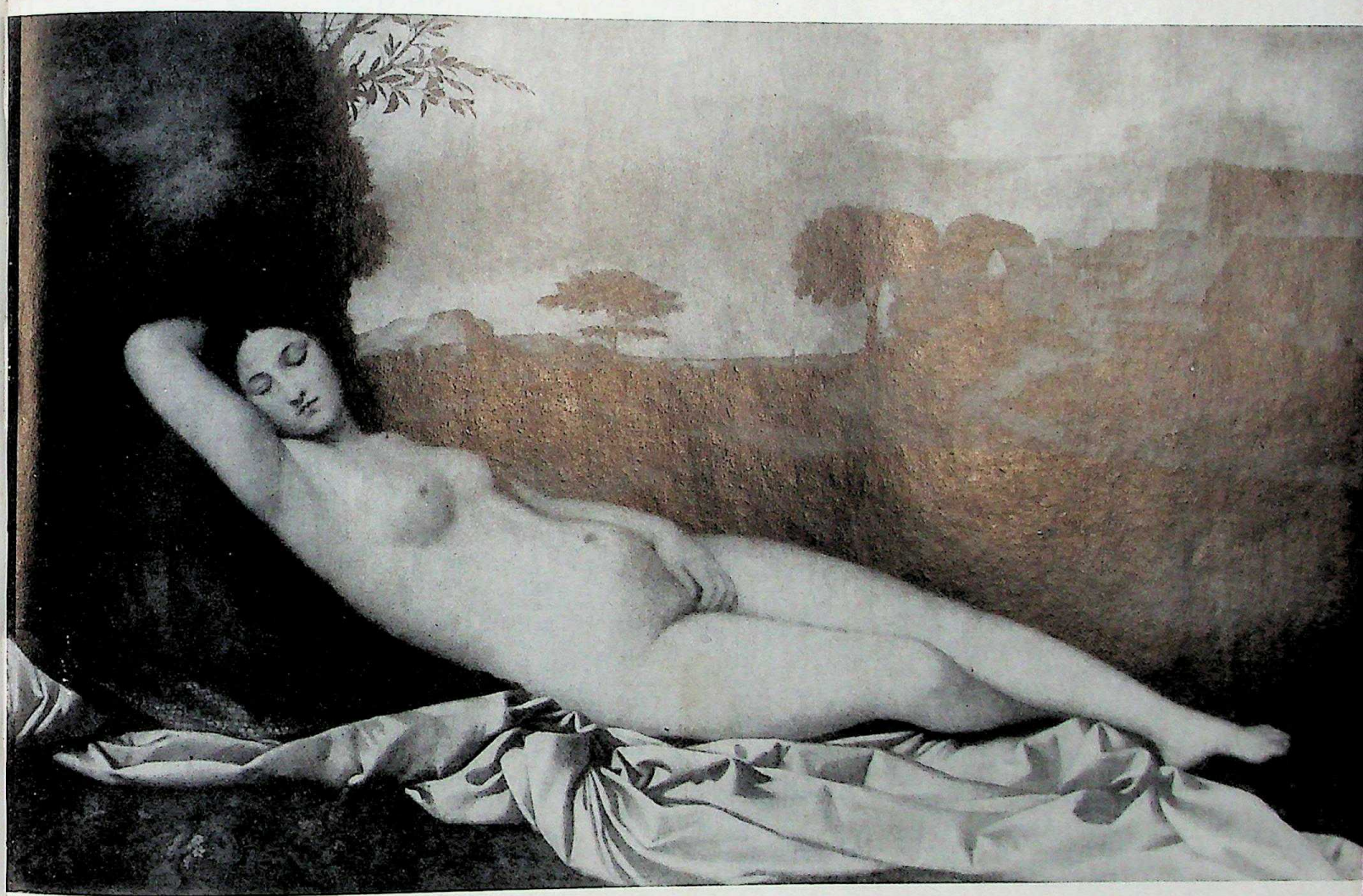

Deutsche Fotothek

Aus einer zufälligen Situation eine vollendete Komposition zu machen, ist die hohe Kunst Giorgiones. Im Bild: die um 1508/1510 entstandene, von Tizian vollendete „Venus". (Dresden, Gemäldegalerie)

Giorgione was especially successful in creating a representative scene out of a chance situation. Picture shows the "Venus" (ca. 1508/10), completed by Titian. (Dresden, Art Galery)

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Hauck

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Hauck

← *Lukas Cranach verstand es, der Neigung des Humanismus zu mythologischen Darstellungen voll diesseitiger Lebensfreude entgegenzukommen. Hier die Venus von 1532. (Frankfurt, Städel)*

Lukas Cranach was able to satisfy the humanists' taste for scenes from mythology expressing an intense joie de vivre. The "Venus" of 1532. (Frankfurt, Städel)

Dem Stil des „Manierismus" dieser Zeit gehört Bartolommeo da Venezias sogenannte „Lucrezia Borgia" an, auch „Flora" genannt. Nach 1500. (Frankfurt, Städel)

Bartolommeo da Venezia's so-called "Lucretia Borgia", also known as "Flora", belongs to the period of "mannerism". Post 1500. (Frankfurt, Städel)

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Busch

In derben Szenen von oft herrlicher Naturbeobachtung gipfelt die Kunst Pieter Brueghels d. Ä. Im Bild: Ausschnitt der „Landschaft mit der Elster auf dem Galgen". 1568. (Darmstadt, Landesmuseum)

Pieter Brueghel's art is at its best in hearty scenes showing keen observation of nature and life. Part of the "Landscape with Magpie on Gallows". 1568.

Wie einem mittelalterlichen Bilde entstammend nimmt sich Burg Eltz nahe der Mosel aus; dieses Juwel unter den deutschen Burgen ist seit 1157 im Besitz des gleichen Geschlechtes.

Eltz Castle near the Moselle looks as if it had emerged from a medieval picture; this gem has been in the possession of the same family ever since 1157.

Busch →

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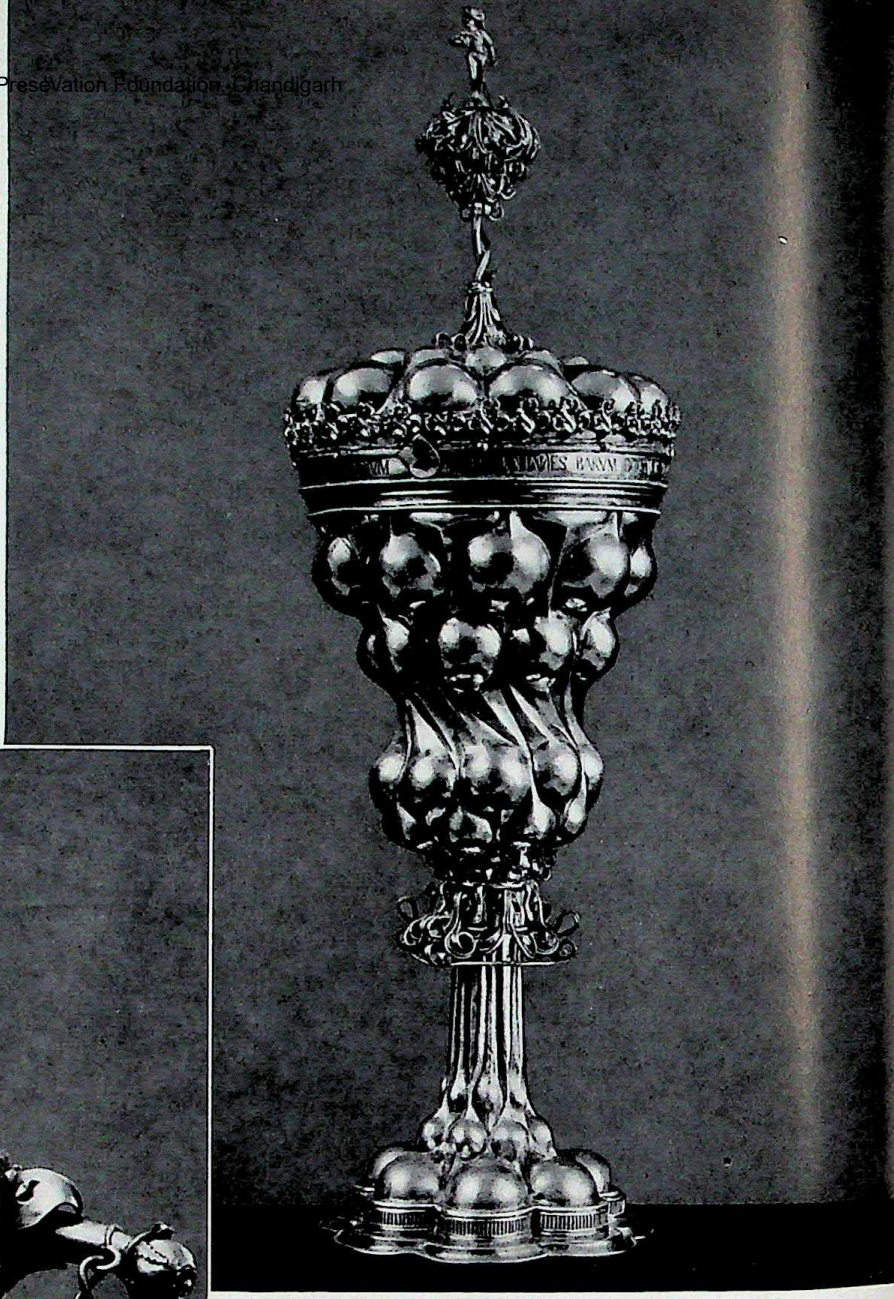

Archiv

Der Deckelpokal, um 1500 in einer lübischen Werkstatt entstanden, gehört zu dem einzigartigen Lüneburger Ratssilber, das man im 16. und 17. Jh. bei besonders festlichen Anlässen zur Schau stellte. (Lüneburg, Rathaus)

This cup with lid, made ca. 1500 in a Lübeck workshop, forms part of the unique Lüneburg Council Silver, on display throughout the 16th and 17th centuries on specially festive occasions. (Lüneburg, Townhall)

Aus der Mitgift der hessischen Landgräfin Anna von Katzenelnbogen stammt die spätgotische Greifenkanne aus vergoldetem Silber. Zwischen 1434 und 1453. (Kassel, Staatl. Kunstsammlungen)

The "Griffin Tankard" of gilded silver formed part of the dowry of Anna von Katzenelnbogen, wife of a Landgrave of Hesse. Between 1434 and 1453. (Cassel, State Art Collections)

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Ein Höhepunkt des Kunsthandwerks: Hans Kayssers in geschwärzter Ätzung ausgeführte Prunkrüstung von 1609. (Nürnberg, Germanisches Nationalmuseum)

The art of the armourer at its best: Hans Kayser's splendid suit of armour etched in black (1609). (Nuremberg, Germanic National Museum)

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Ein Beispiel deutscher Renaissance-Kunst: Albert von Soest schuf 1566–1584 die Türumrahmung in der Ratsstube des Lüneburger Rathauses.

An example of German Renaissance art: Albert of Soest made the door-frames in the Council Chamber of Lüneburg Townhall between 1566 and 1584.

→

Im Jahre 1605 ließ Graf Ernst von Schaumburg das Bückeburger Schloß mit einzigartigen frühbarocken Holzdekorationen der Gebrüder Wolff schmücken. Im Bilde: die „Göttertür" im Goldenen Saal.

Count Ernst von Schaumburg had Bückeburg Castle decorated by the Brothers Wolff in 1605. For the Early Baroque period the woodwork is particularly rich. Picture shows the so-called "Door of the Gods" in the Golden Hall.

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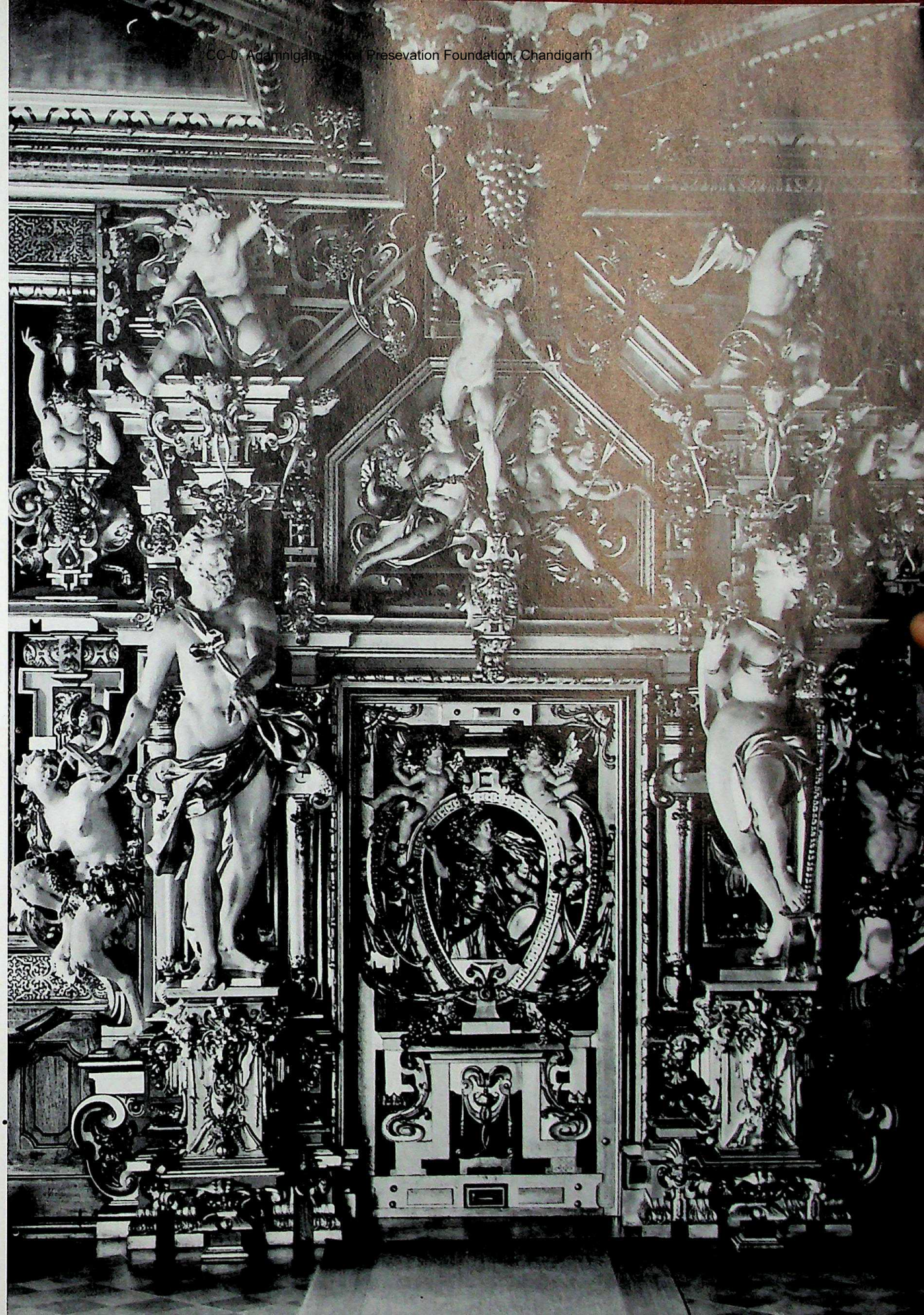

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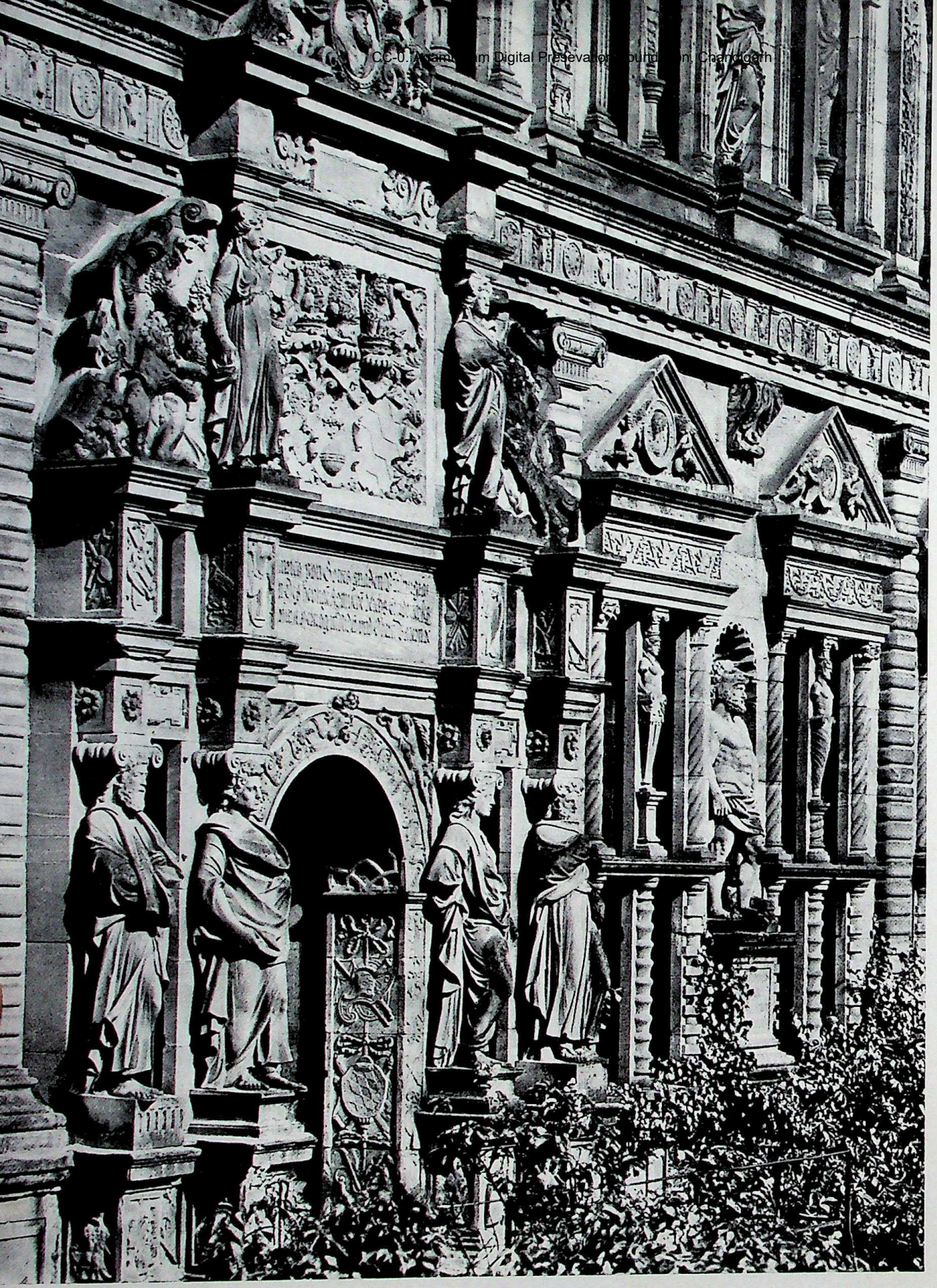

Deutscher Kunstverlag

Vollkommen im Gleichmaß, reich im Schmuck: die Fassade des 1556/63 entstandenen Ottheinrichs-Baues der Heidelberger Schloßruine.
Perfect in its harmony and richly ornate: the facade of Heidelberg Castle, constructed 1556/63 on the orders of Ottheinrich, and now a ruin.

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Lauterwasser

Der Rittersaal im Schloß Heiligenberg rechnet mit seiner reich kassettierten Lindenholzdecke zu den schönsten Innenräumen der Renaissancezeit.
The Knights' Hall in Heiligenberg Castle, with its richly pannelled ceiling of limewood, is among the finest interiors of the Renaissance period.

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Aufsberg

„Der Schütting" am Markt von Bremen, dessen Giebel und Balustraden von 1594 stammen, ist eines der edelsten Bauwerke aus dem Zeitalter der Renaissance in Deutschland.

The "Schütting" on Bremen Market-place, the gable and balustrades of which date back to 1594, is one of the noblest Renaissance buildings in Germany.

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Busch

Auch die Ausstattung der Schloßkapelle in Bückeburg, von Eberhard Wolff d. J. stammend, ist ein Kleinod der Raumkunst der deutschen Renaissance.

The interior decoration of the Castle Chapel at Bückeburg, the work of Eberhard Wolff junior, is a veritable gem of German Renaissance art.

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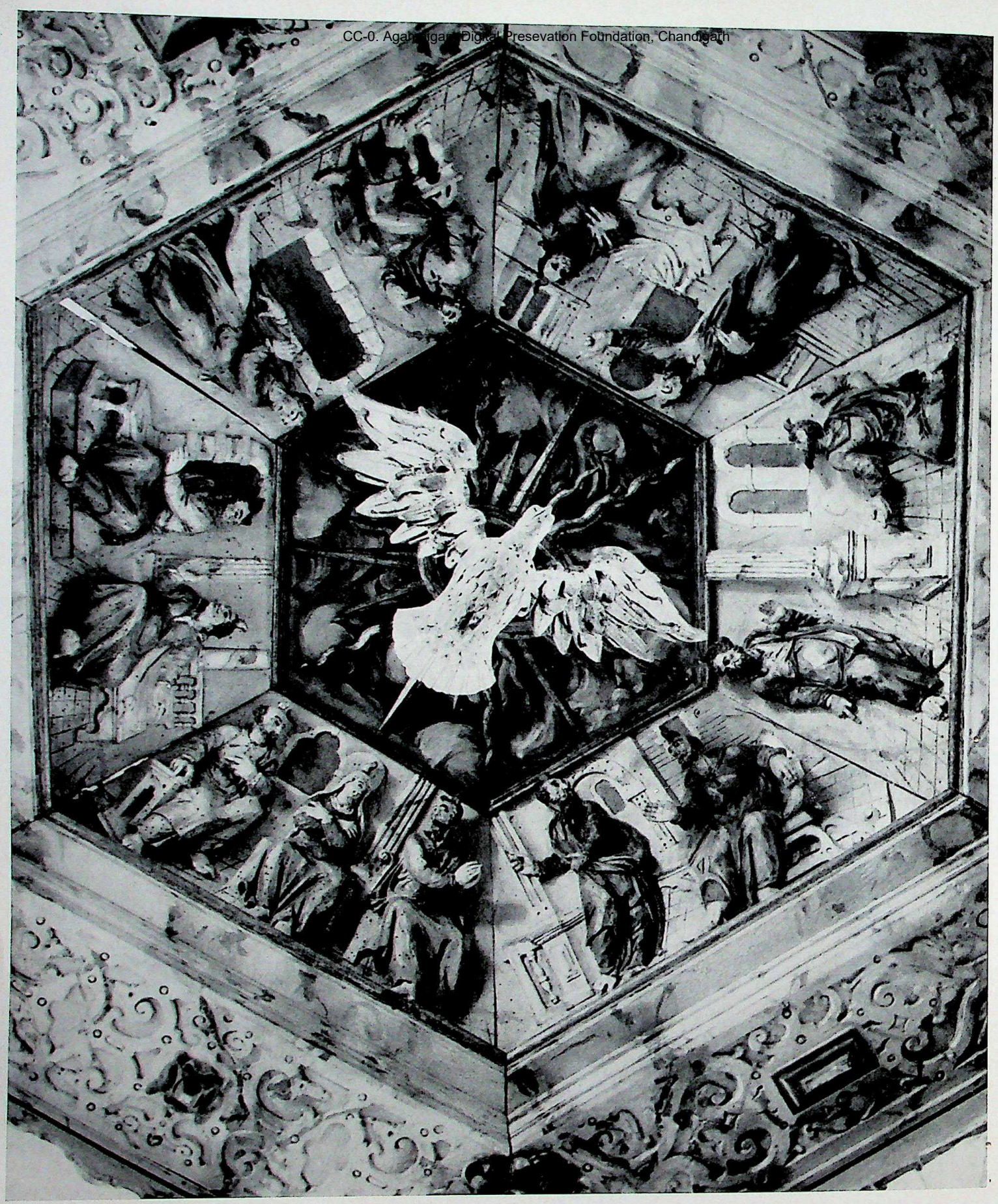

Busch

Der Schalldeckel der Kanzel zu Rodenkirchen in Oldenburg mit der Ausgießung des Hl. Geistes. Eine 1631 entstandene Schnitzerei des viel zu wenig bekannten frühbarocken Bildhauers Ludwig Münstermann aus Hamburg.

The sounding-board of the pulpit at Rodenkirchen in Oldenburg, showing the Descent of the Holy Ghost. It was carved in 1631 by a sculptor of the Early Baroque period, Ludwig Münstermann of Hamburg.

→

Ein einmaliges Prunkwerk ist das von Heinrich Hogadt aus Antwerpen stammende Grabmal des friesischen Häuptlings Edo Wiemken in der Stadtkirche zu Jever. 1561–1564.

The tomb of the Frisian chieftain Edo Wiemken in the Stadtkirche, Jever, is a unique work of the Antwerper Heinrich Hogadt. 1561–64.

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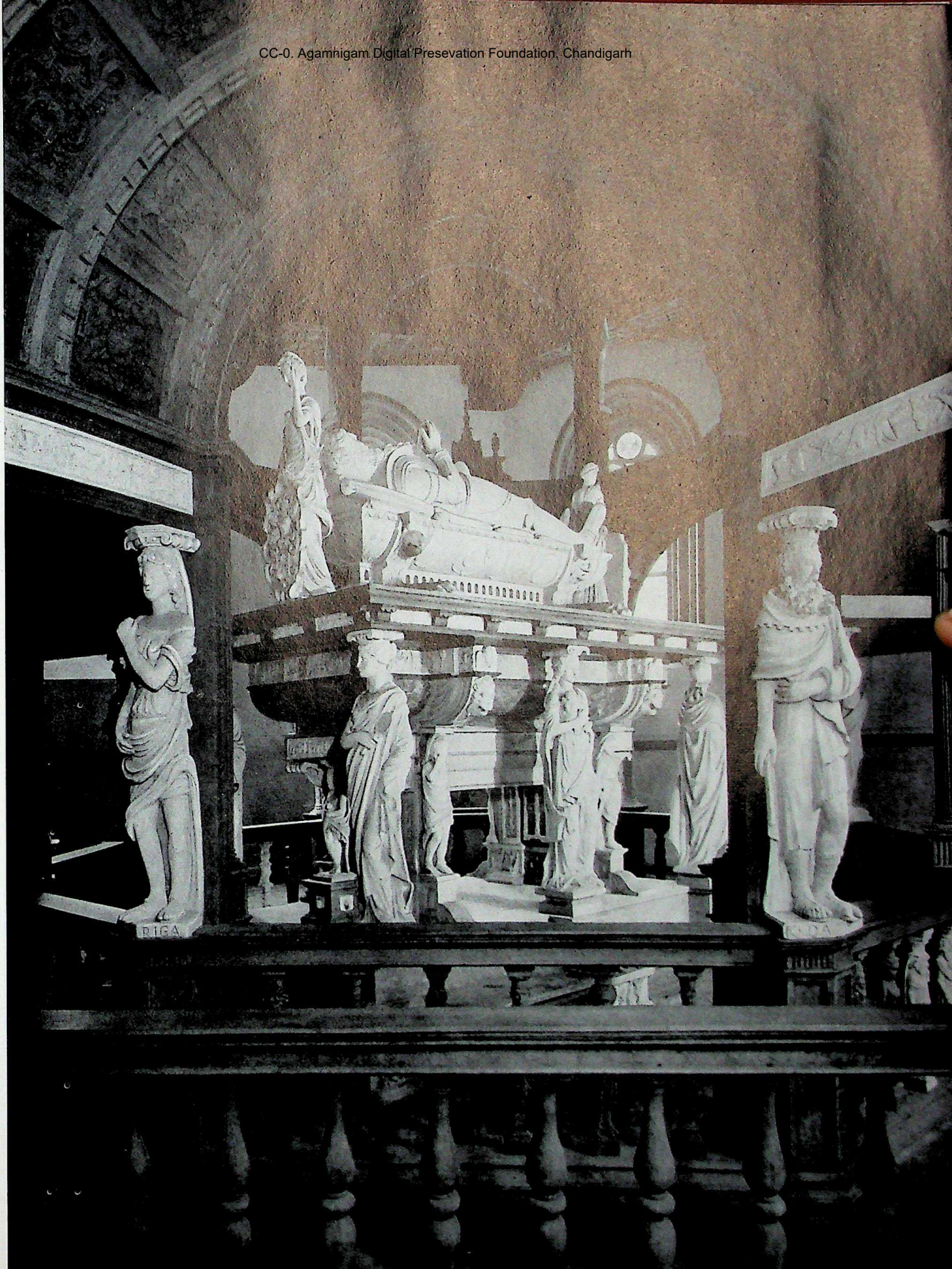

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Busch

Eine Kostbarkeit deutscher Architektur ist die 1750 erbaute „Wehlburg", ein niedersächsisches Bauerngehöft in Wehdel bei Badbergen.

The "Wehlburg", a Lower Saxon farm-house in Wehdel near Badbergen, built in 1750, is an exquisite piece of German architecture.

Eine besonders schöne Erinnerung an den üppigen Schmuck des Fachwerkes, den so viele norddeutsche Städte einst besaßen: das Willmannsche Haus (1586) in Osnabrück.

The Willmann House (1586) in Osnabrück is a specially fine example of the wealth of ornate half-timbering which formerly characterised so many North German towns. →

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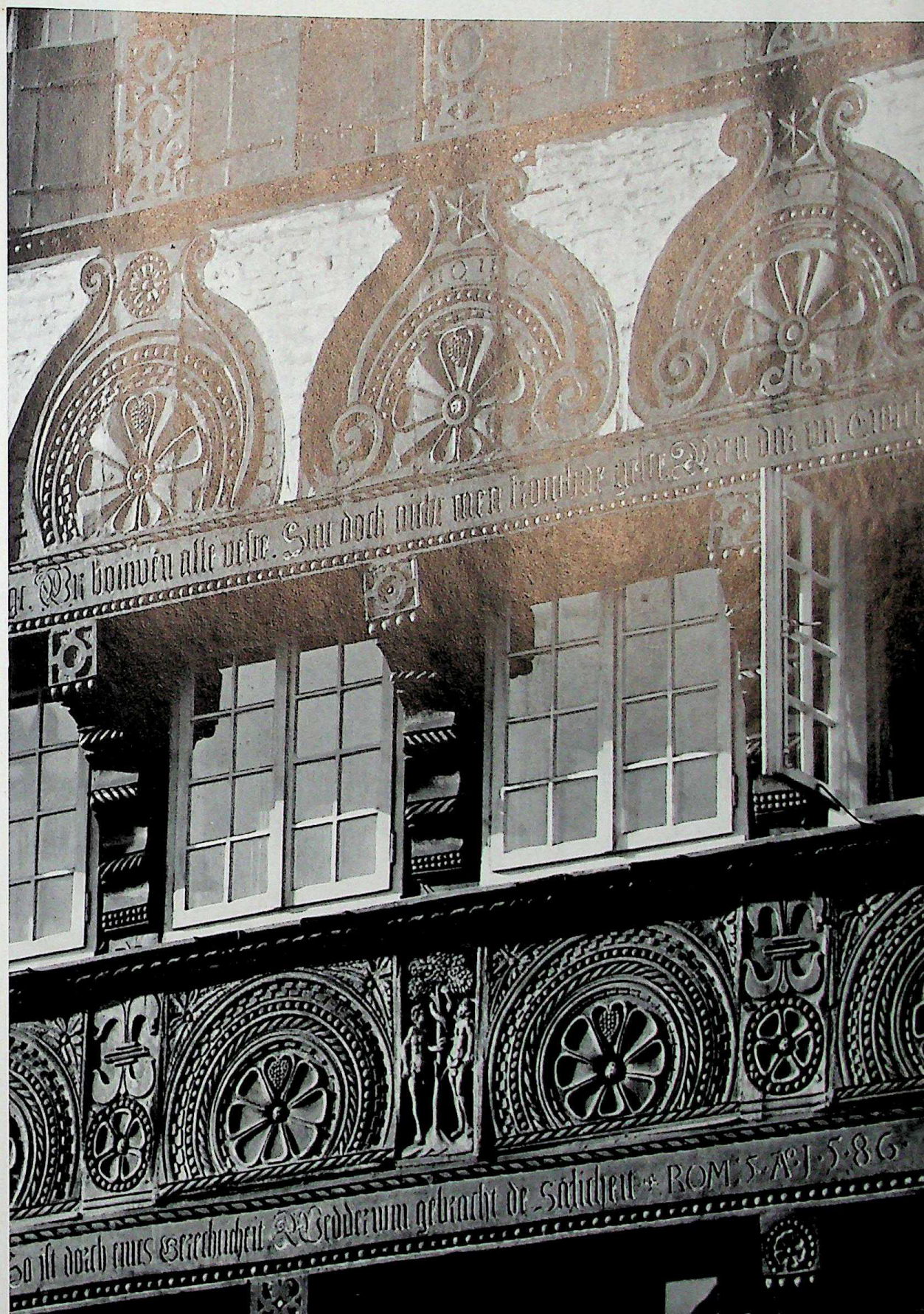

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Museum

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Museum

←
In dramatischer Einheit verbindet der große Barockmeister Peter Paul Rubens Mensch, Tier und Natur in seiner niederländischen „Polderlandschaft". (München, Pinakothek)

In his Dutch "Dike Landscape", the great Baroque master Peter Paul Rubens unites beast and nature in dramatic unity. (Munich, Pinakothek)

Jan Steen – Brauer, Gastwirt und Maler zugleich – schildert mit Vorliebe Szenen bürgerlichen Behagens. Das Bohnenfest. 1668. (Kassel, Staatl. Kunstsammlungen)

Jan Steen – brewer, innkeeper and painter all rolled into one – delighted in depicting scenes of homely comfort. "Twelfth Night". 1668. (Cassel, State Art Collections)

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Museum

← Museum

Voll gewaltigen barocken Schwunges und wogender Formen, ist Rubens „Großer Höllensturz" eine grandiose Vision des Weltgerichts. Um 1621. (München, Pinakothek)

Rubens' "Great Fall into Hell", a grandiose vision of the Last Judgment, is full of tremendous Baroque verve and undulating forms. Ca. 1621. (Munich, Pinakothek)

Peter Paul Rubens: Der Künstler und seine erste Frau, Isabella Brant, in der Geißblattlaube. 1610. (München, Pinakothek)

Peter Paul Rubens: The Artist and his first wife, Isabella Brant, in the Honeysuckle Bower. 1610. (Munich, Pinakothek)

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REMBRANDT VAN RIJN: DER SEGEN JAKOBS

Wie wenige andere Maler gehört Rembrandt der ganzen Menschheit an. Alle Höhen und Tiefen eines Künstlerlebens hat er durchmessen, wie sein Pinsel, sein Stift sich der gesamten Welt der Erscheinungen bemächtigten, sie durchleuchteten und mit ergreifender Humanität erfüllten. Für ihn verwandeln sich die Vorgänge seiner nächsten Umgebung zu Szenen von ewiggültiger, exemplarischer Bedeutung; ungescheut überträgt er sie daher in die Darstellungen aus der biblischen Geschichte, die er ganz im gleichen Sinne empfindet. So entstehen die erhabenen, von patriarchalischem Geist durchwehten Vorwürfe seiner späten Meisterschöpfungen wie „David und Saul", vor allem aber das tief anrührende Bild „ Der Segen Jakobs", 1656, aus dem die Abbildung einen Ausschnitt zeigt. (Kassel, Staatl. Kunstsammlungen). Aufnahme: Hinz.

REMBRANDT VAN RIJN: JACOB'S BLESSING

Rembrandt has a universal appeal, as few painters have. He scaled the heights and sounded the depths of an artist's life, just as his brush and his crayon mastered all phenomena, illuminating them, and filling them with gripping humanity. The events of his immediate world were transformed for him into scenes of lasting, exemplary significance; he used them without fear in his scenes depicting biblical history. Thus the sketches of his late masterpieces "David and Saul", and especially the deeply moving "Jakob's Blessing", 1656, (shown here in part), came into being, imbued with a lofty, patriarchal air. (Cassel, State Art Collections)

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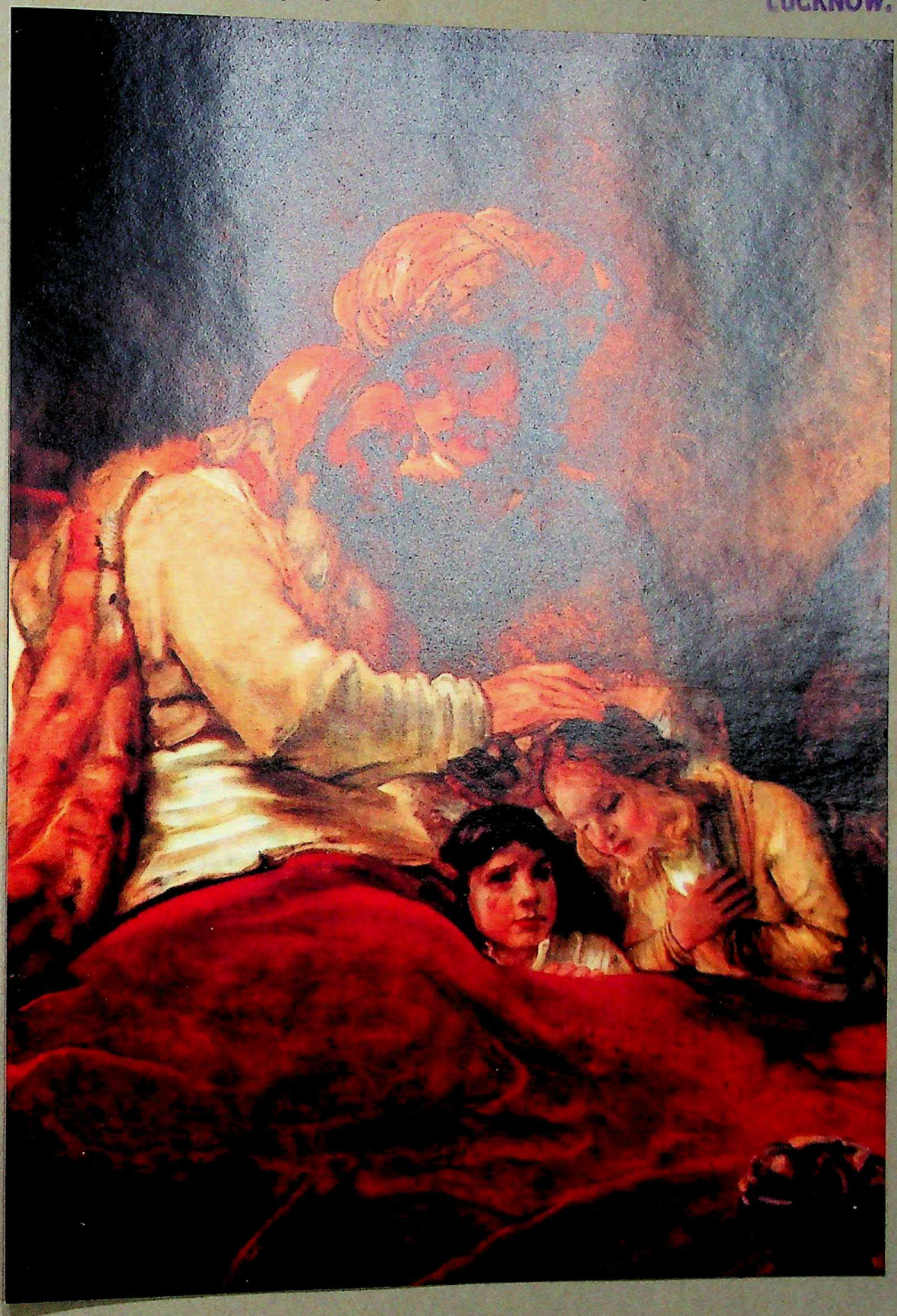

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Kreyenkamp

Noch das letzte, zerrüttete Antlitz im späten Selbstbildnis Rembrandts von 1668 wird dem Meister zu einem Triumph erschütternder Aussage, erreicht durch das Mittel der Hell-Dunkel-Malerei. (Köln, Wallraf-Richartz-Museum)

The last, devastated self-portrait of Rembrandt (1668) is, for the master, a triumph of expression, achieved by means of chiaroscuro. (Cologne, Wallraf-Richartz-Museum)

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Kleinhempel

Einen Hauch der großen Welt gibt Gerard Terborch, der Maler niederländischen Bürgertums, seinen Frauengestalten. Das Konzert. Nach 1655. (Ehem. Staatl. Museum, Berlin-Dahlem)

Gerard Terborch, the painter of the Dutch middle-class, gives his female characters an air of the great world. "The Concert". Post 1655.

← Hessische Treuhandverwaltung

Eines der delikatesten Stilleben der holländischen Barockmalerei wird der Hand des Willem Kalf zugeschrieben. Um 1670. (Hamburg, Kunsthalle)

One of the most delicate still-life paintings of Dutch Baroque is attributed to Willem Kalf. Ca. 1670. (Hamburg, Art Gallery)

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Kleinhempel

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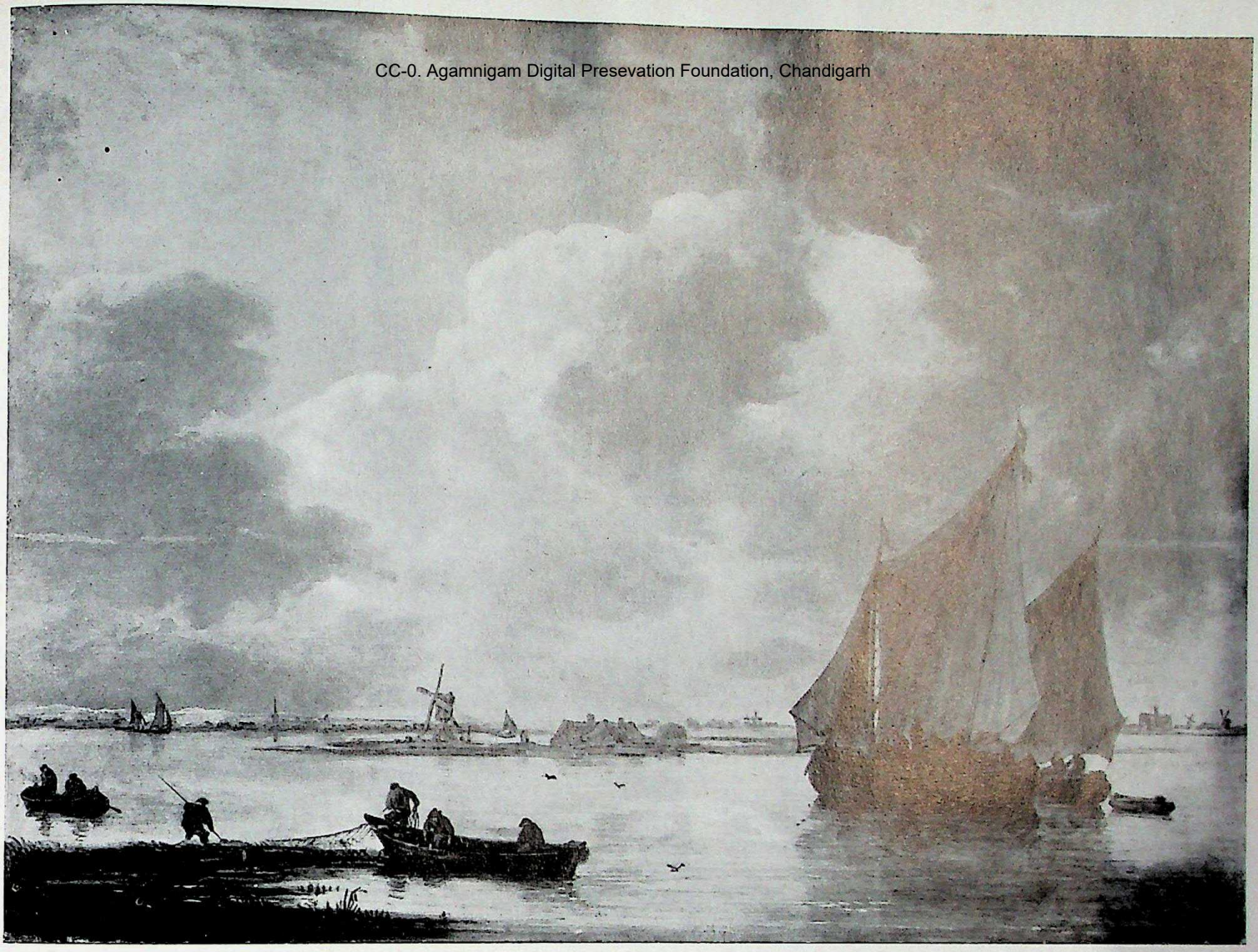

Hauck

←

Die Johannespredigt. Tiefer Stimmungszauber durchwebt dieses Werk des frühvollendeten Adam Elsheimer (geb. Frankfurt 1578, gest. Rom 1610), dessen wenige Schöpfungen zu den Kostbarkeiten der Kunst zählen. (Hamburg, Kunsthalle)

The Sermon of St. John. This work of Adam Elsheimer is charged with atmosphere. His few paintings are among the universal gems of art. (Hamburg, Art Gallery)

Die Unbeschränktheit freien Schauens in den offenen, durchwehten Raum ist das Hauptthema der Malerei des Niederländers Jan van Goyen. Das Haarlemer Meer. 1650. (Frankfurt, Städel)

The main theme of Jan van Goyen's painting is a free, unrestricted glimpse into open space. The Haarlem Fenland. 1650. (Frankfurt, Städel)

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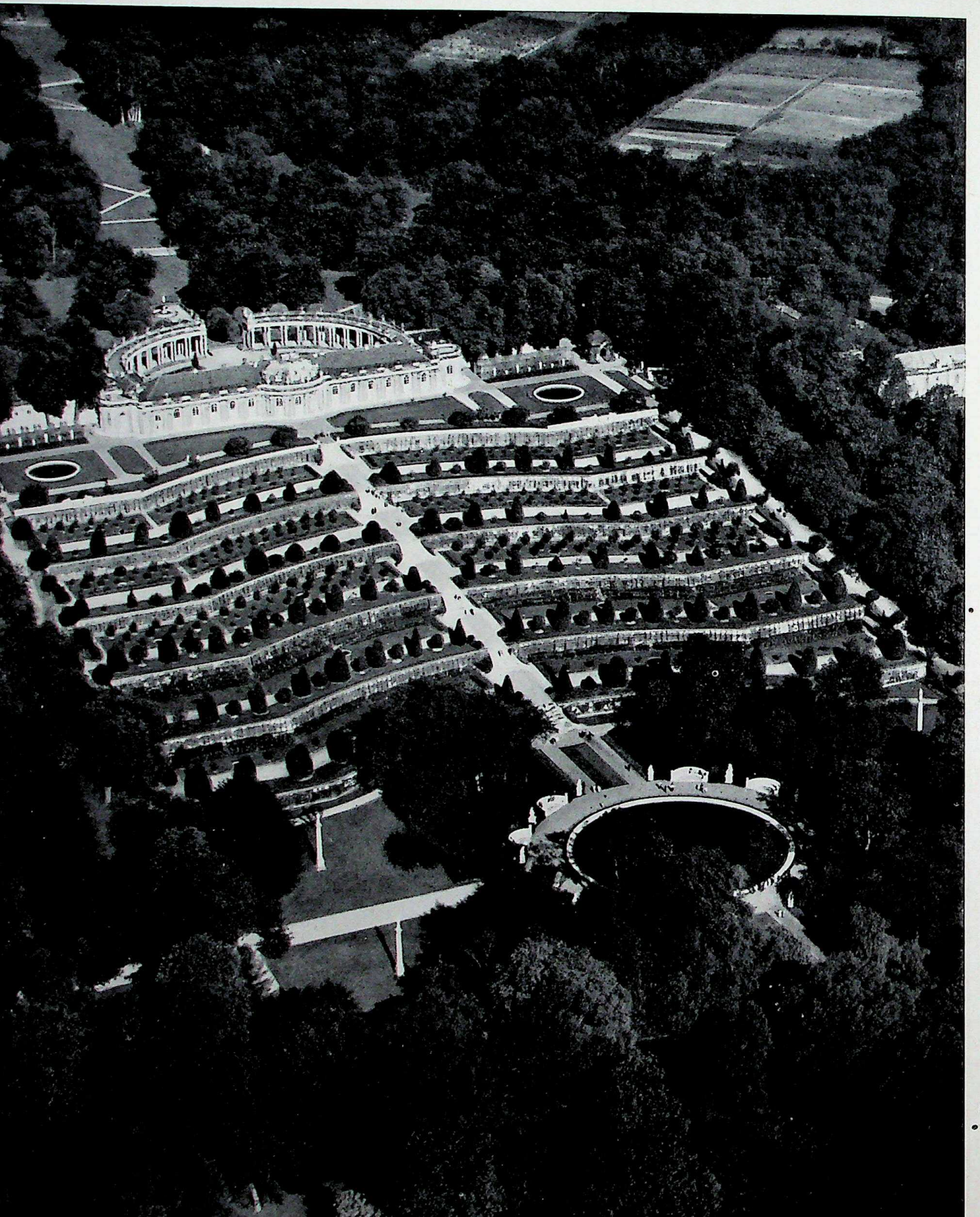

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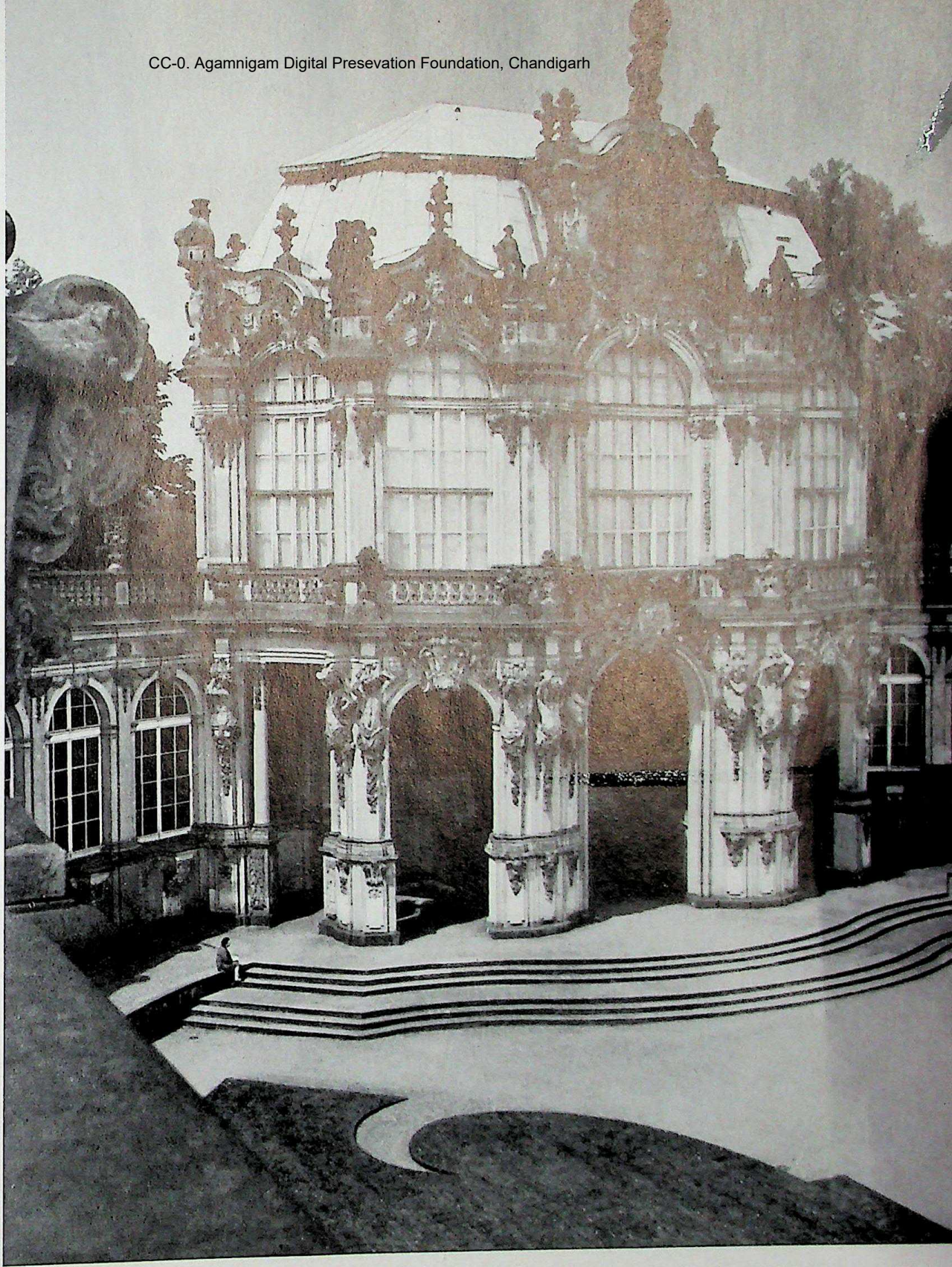

Hallensleben

← *Nach eigenhändigen Skizzen Friedrichs des Großen hat Knobelsdorff 1745–47 das Rokoko-Schlößchen Sanssouci geschaffen.*

Knobelsdorff built the Palace of Sans-souci between 1745 and 1747 according to sketches drawn up by Frederick the Great himself.

„Stein gewordene Musik" des Rokoko-Zeitalters ist der von 1709 bis 1732 durch Daniel Pöppelmann erbaute Dresdener Zwinger.

"Music transformed into stone" – the Rococo Zwinger in Dresden, constructed by Daniel Pöppelmann between 1709 and 1732.

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Saebens

Der barocke Bibliotheksraum des Klosters Wiblingen – ausgemalt 1744, stuckiert 1750 –, ein berauschender Zusammenklang von Formen und Farben.
The Baroque library of Wiblingen Monastery – painted in 1744 and stuccoed in 1750 – in its intoxicating harmony of form and colours.

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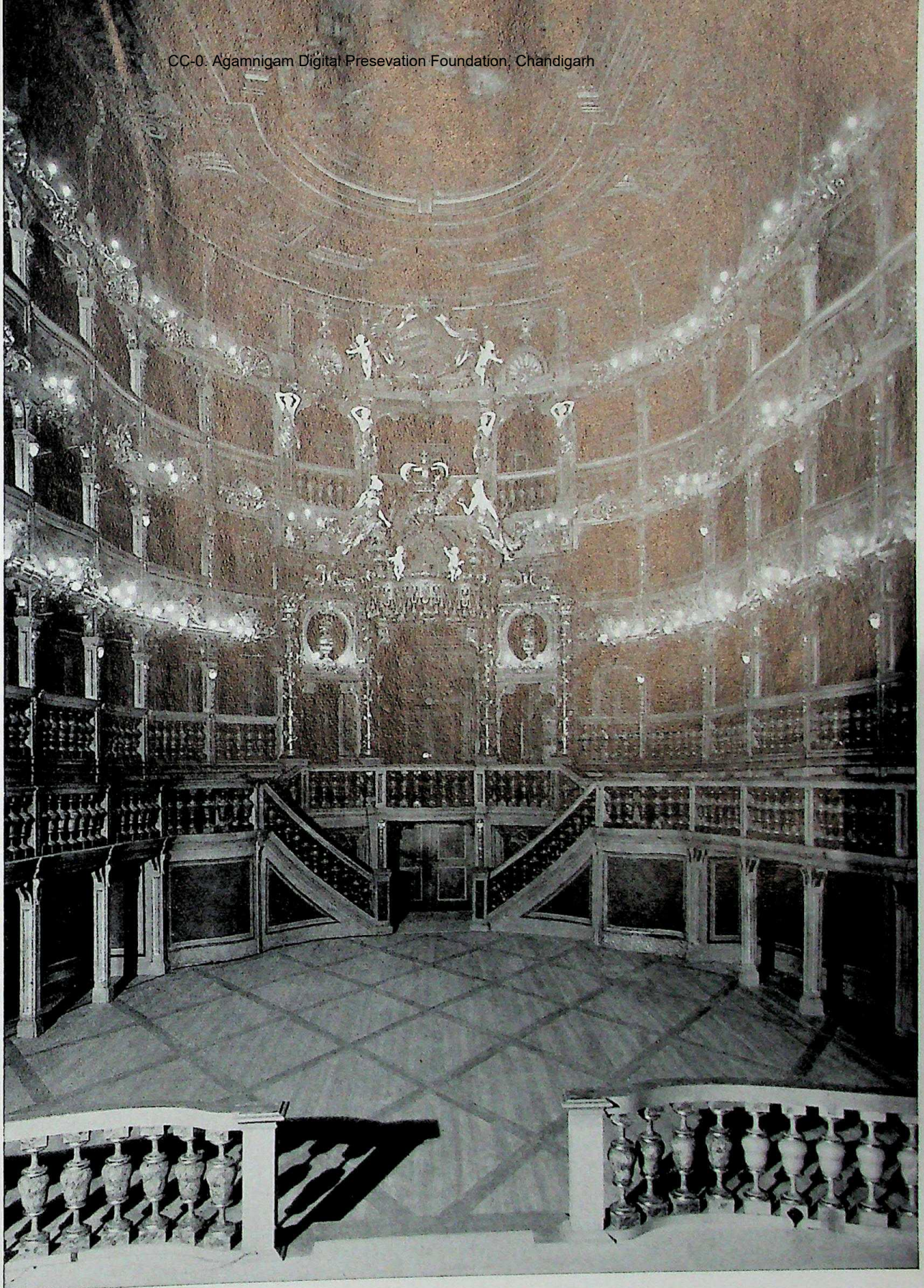

Gundermann

Bayreuth birgt als besonderes Kleinod aus dem Spätbarock das markgräfliche Opernhaus (erbaut 1744–48), das besterhaltene seiner Art.

The Margraves' Opera House (1744–48) in Bayreuth, a Late Baroque gem, is the best preserved of its kind.

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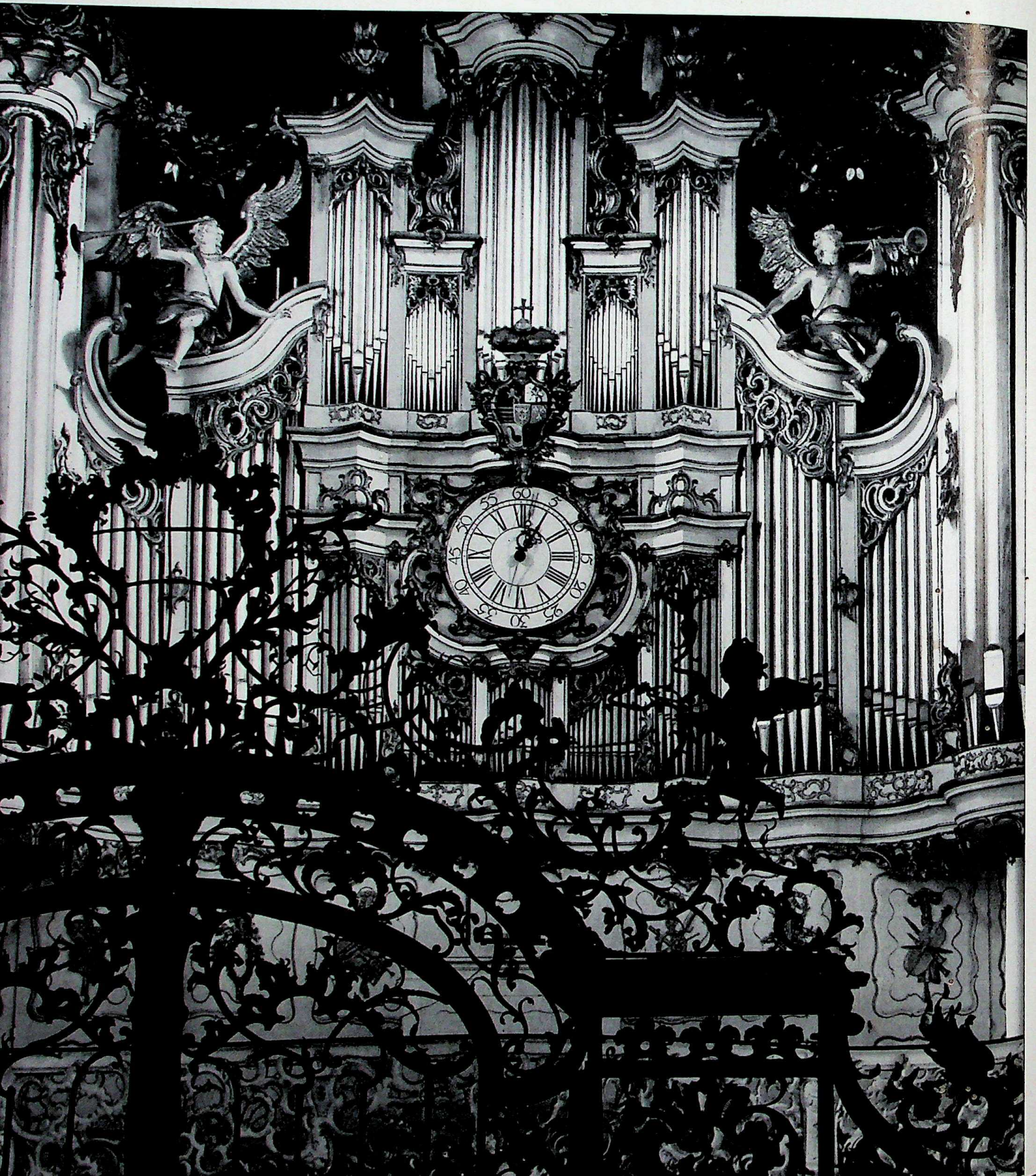

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Aufsberg

← Windstoßer

Die romanische Abtei-Kirche Amorbach ist 1747 zu einem Barockbau umgestaltet worden. Orgel aus dem Jahre 1782, schmiedeeiserne Chorgitter von Max Gattinger.

The Romanesque Abbey Church of Amorbach was transformed into a Baroque structure in 1747. Organ of 1782, wrought-iron choir screen by Max Gattinger.

Das Innere der sogen. „Asamkirche" in München (1733–40), ein phantasievoller Höhepunkt deutschen Hochbarocks. Der Gnadenstuhl über dem Hochaltar.

Impressive German High Baroque: the interior of the so-called "Asam Church" in Munich (1733–40). The Mercy Seat above the high altar.

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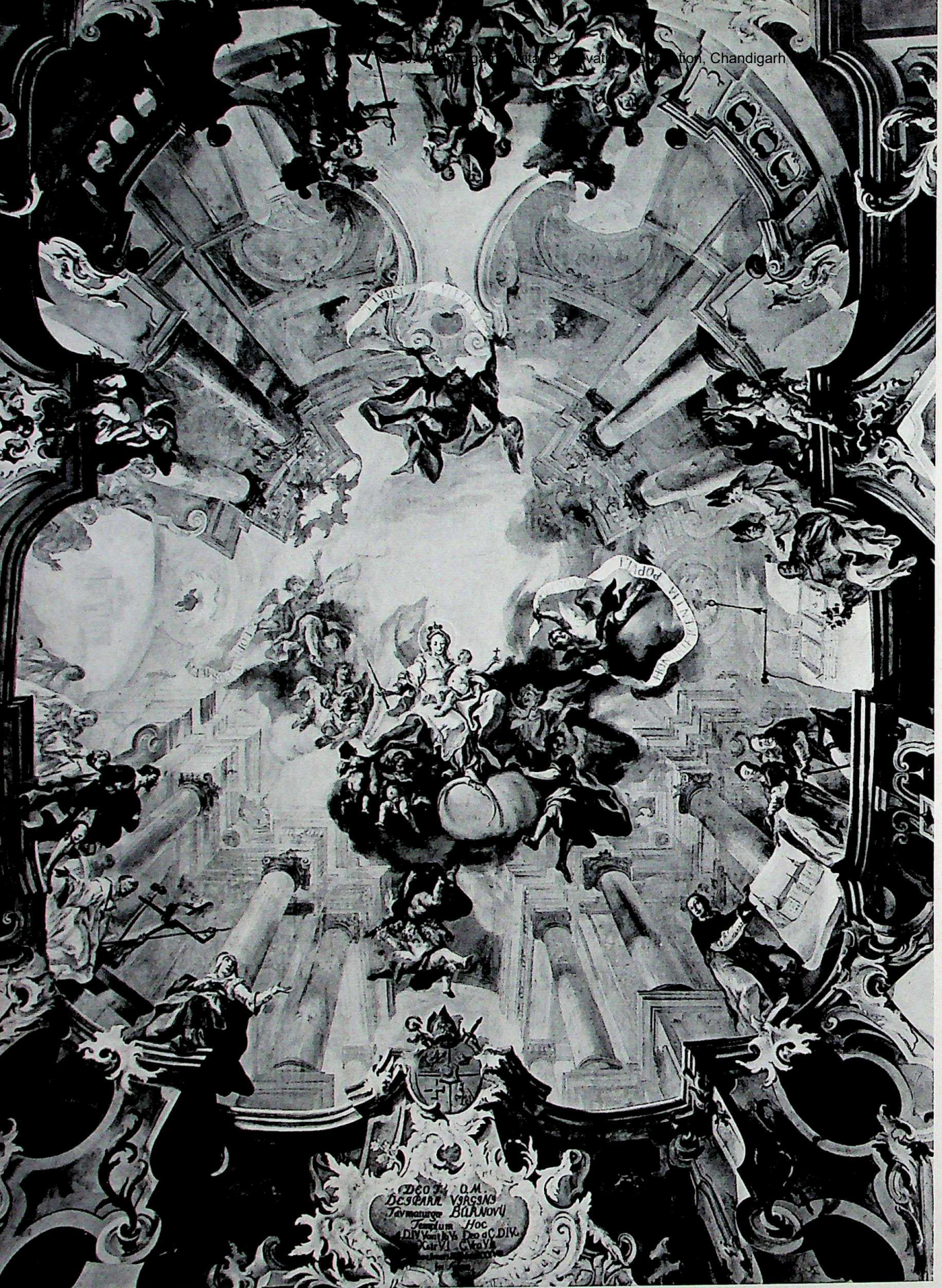

Aufsberg

Schmidt-Glaßner →

Die Abteikirche Ottobeuren unweit Memmingen, 1737–66 von J. M. Fischer erbaut, gilt als „einer der vornehmsten Kirchenbauten aller Zeiten in Deutschland".

The Abbey of Ottobeuren not far from Memmingen, built between 1737 and 1766 by J. M. Fischer, is considered to be "one of the most distinguished church-buildings of all times in Germany".

Einen „Tanzsaal des Lieben Gottes" nannte Dehio die Wallfahrtskirche Birnau ob ihrer festlichen Heiterkeit im Inneren. Um 1750 ist das Gotteshaus entstanden. Deckengemälde von G. B. Götz.

On account of the festive brightness of its interior, Dehio termed the pilgrimage-church of Birnau, built c. 1750, "the Good Lord's Ballroom". The ceiling was painted by G. B. Götz.

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Busch

← *In der Wallfahrtskirche „in der Wies" unweit Steingaden (1739–1754) hat sich der künstlerische Genius des Dominikus Zimmermann voll entfaltet.*

The artistic genius of Dominikus Zimmermann is shown to the full in the pilgrimage-church "in der Wies" not far from Steingaden, Bavaria (1739–54).

Galerie im Chor der „Wieskirche". Selbst die lichtdurchströmten Fenster sind miteinbezogen in das plastische Spiel der spätbarocken Formen.

View of the choir-gallery in the "Wieskirche". Even the windows of this Late Baroque church form an integral part of the overall architectural harmony.

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TIEPOLO: DETAIL AUS DEM „BELEHNUNGSFRESKO"

Die reiche Tradition Venedigs samt den Ausdruckstendenzen des späten Barocks spiegeln sich in der gewiß rhetorisch-theatralischen, aber auch strahlenden Kunst Giovanni Battista Tiepolos. An Phantasie, Können und Universalität einem Tizian ranggleich, schuf er nicht nur reiche Altäre, sondern auch weltliche Fresken. 1751—53 bemalte er im Auftrag des Fürstbischofs Philipp von Schönborn die reichgegliederte Decke des Kaisersaals der Würzburger Residenz mit Darstellungen aus der Geschichte Friedrich Barbarossas. Das Bild zeigt einen Ausschnitt aus der Szene: „Belehnung des Bischofs Herold mit Franken." Aufnahme: Heddenhausen.

TIEPOLO: DETAIL FROM THE "INVESTITURE FRESCO"

The rich tradition of Venice, together with the expressive trends of Late Baroque are reflected in the art of Giovanni Battista Tiepolo — rhetorically theatrical, yet radiant. Equal to Titian in fantasy, ability, and universality, he painted not only ornate altars but also secular frescoes. Commissioned by Philipp von Schönborn, the Prince-Bishop, he painted the well-composed ceiling of the Imperial Hall, Würzburg Palace, with scenes from the story of Frederick Barbarossa. Picture shows part of the scene "Investiture of Bishop Herold as Lord of Franconia".

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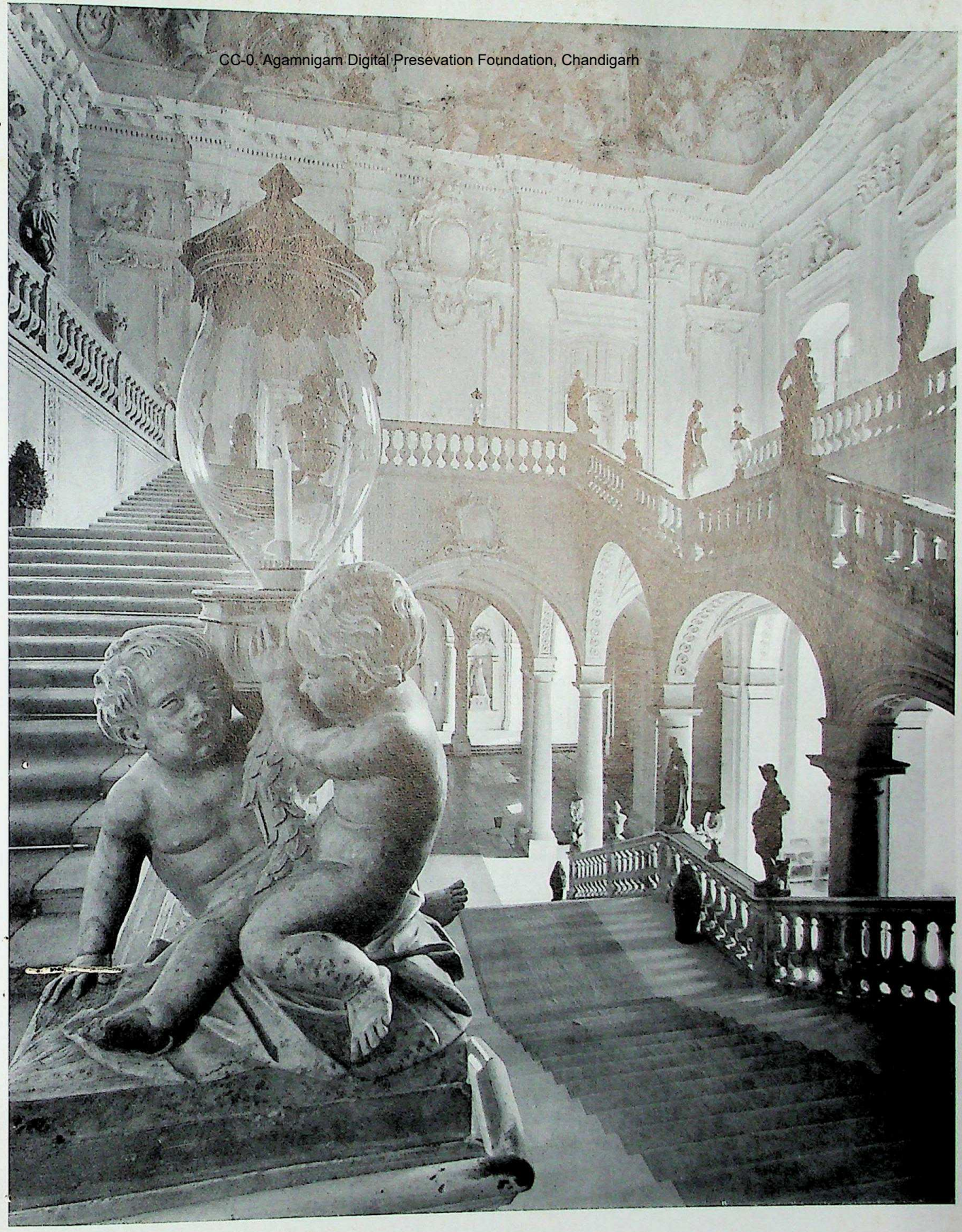

Busch

Von 1719 bis 1744 schuf Balthasar Neumann die fürstbischöfliche Residenz in Würzburg mit dem einzigartigen Treppenhaus, das als ein Höhepunkt weltlicher Barockarchitektur gilt. Deckenfresken 1752–65 von Tiepolo. Putten 1771–77 von J. P. Wagner.

Würzburg Palace, with its unique staircase built by Balthasar Neumann between 1719 and 1744, is considered to be a masterpiece of Baroque secular architecture. Ceiling-frescos by Tiepolo, children's statues by J. P. Wagner.

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Schnelders

Blick in die Vierungskuppel der riesigen Klosterkirche Weingarten bei Ravensburg, die C. D. Asam 1718–20 mit Fresken schmückte.

View of the central cupola of the huge conventual church of Weingarten near Ravensburg, which C. D. Asam adorned with frescoes (1718–20).

→

Das Treppenhaus im Schloß Wurzach (erbaut seit 1723) gehört zu den originellsten barocken Anlagen dieser Art in Deutschland.

The sinuous Baroque staircase of Wurzach Palace (post 1723) is among the most original of its kind in Germany.

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Schnelders

Josef Anton Feuchtmayr ist der liebenswürdigste unter den Plastikern des deutschen Spätbarocks. „Honigschlecker" in der Wallfahrtskirche Birnau.
The most affable of German sculptors of the Late Baroque period is Josef Anton Feuchtmayr. "Sweet-tooth", in the pilgrimage-church of Birnau.

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Kein Werk der Plastik spiegelt so deutlich die sinnenfreudige Kultur des Rokoko wie diese Maria Immaculata Feuchtmayrs. Um 1760. (Berlin-Dahlem, Ehem. Staatl. Museen)

No sculptural work so clearly reflects the sensuality of Rococo culture as this "Mary the Immaculate" by Feuchtmayr. Ca. 1760. (Berlin-Dahlem)

Foto Marburg

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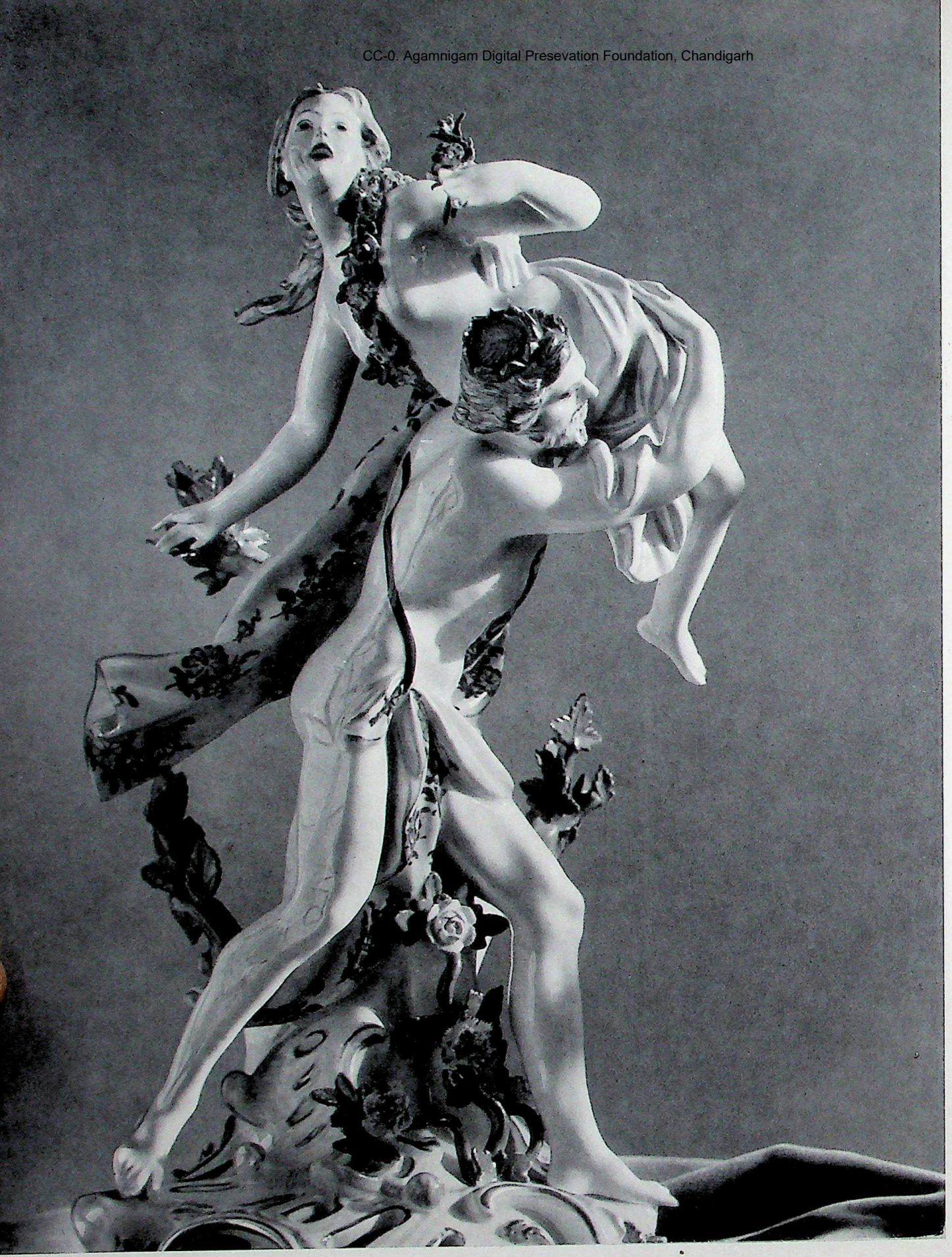

H. Retzlaff

1710 rief August der Starke die Porzellanmanufaktur in Meißen ins Leben, die erste Europas. Raub der Proserpina. (Schloß Fasanerie bei Fulda)

In 1710, Augustus the Strong of Saxony gave an impetus to the manufacture of Dresden china. The factory at Meissen was the first in Europe. "Rape of Proserpine". (Fasanerie Palace near Fulda)

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Aufsberg

Fürstabt Anselm I. ließ zwischen 1734 und 1742 die Innenräume im zweiten Obergeschoß seiner Residenz zu Kempten im Allgäu überaus prächtig ausgestalten.

Anselm I, a Prince-Abbot, had the second floor of his palace in Kempten (Allgäu) splendidly arranged between 1734 and 1742.

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Hessische
Treuhand-
verwaltung

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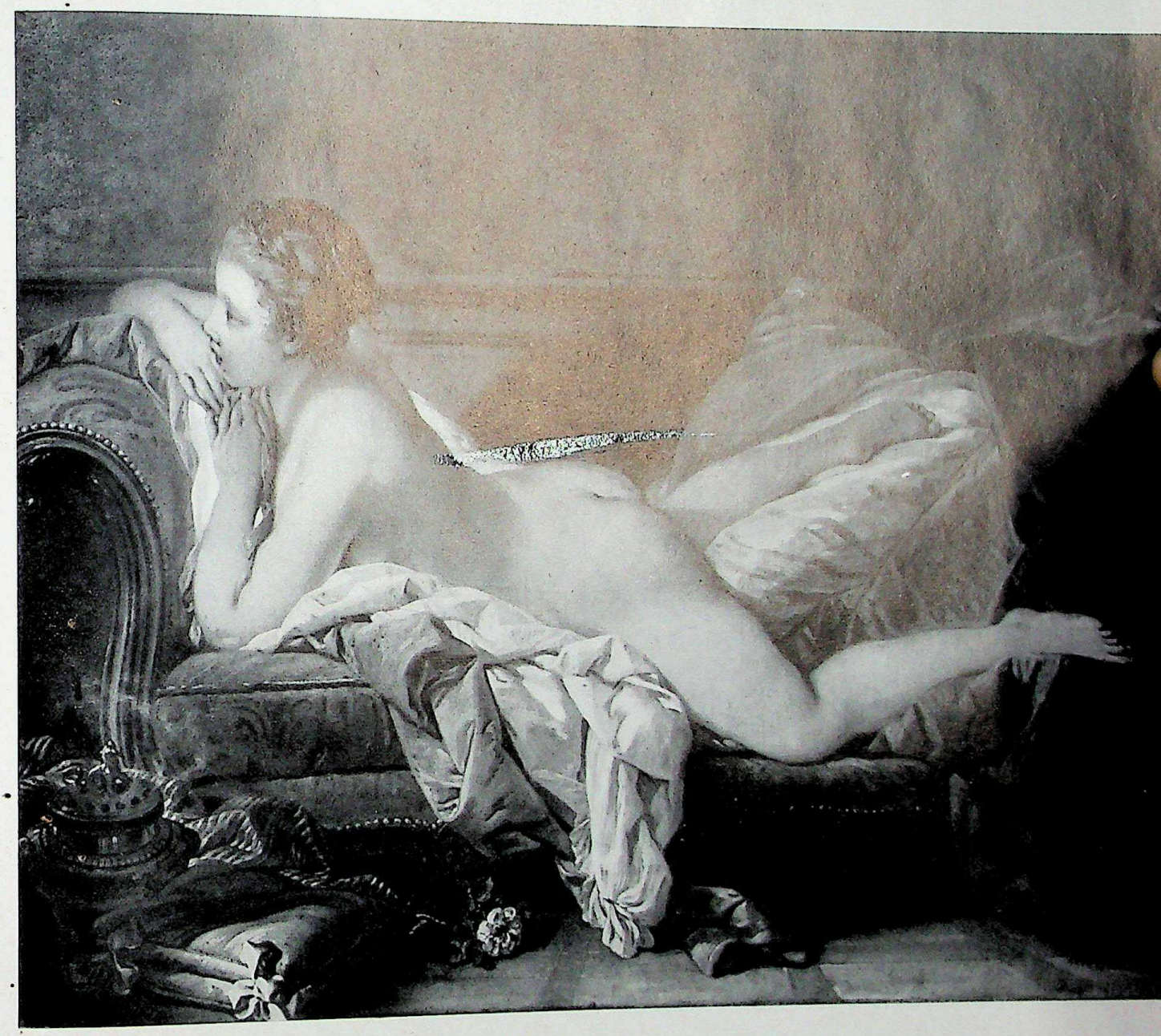

Museum

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In seinem letzten Bild, dem 1720 für den Kunsthändler Gersaint geschaffenen „Firmenschild", hat der große französische Maler Watteau eine elegante, höfische Szene gestaltet. Ausschnitt. (Berlin-Dahlem, Ehem. Staatl. Museen)

In his last picture, the "Signboard", painted in 1720 for the art-dealer Gersaint, the great French painter Watteau formed an elegant, courtly scene. Fragment. (Berlin-Dahlem)

Nicht nur die Grazie und Galanterie des Rokoko, sondern auch die natürliche Freude eines großen Malers an der Schöpfung atmet dieses Bild eines jungen Mädchens, das Boucher um 1740 schuf. (München, Pinakothek)

This picture of a young girl, painted by Boucher ca. 1740, reveals not only the grace and gallantry of Rococo but also the natural pleasure in creation experienced by a great painter. (Munich, Pinakothek)

Museum

Die bestürzende Genialität ungeschminkter Aussage spricht aus dem von Francisco Goya 1790 gemalten Porträt der Maria Luise von Parma, Königin von Spanien. (München, Pinakothek)

The startling brilliance of unvarnished truth is revealed in Goya's portrait of Maria-Luisa of Parma, Queen of Spain. 1790. (Munich, Pinakothek)

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Friedrich August Tischbein schuf 1801 das seelenvolle Bild der Gräfin Fries. Als „Schwanengesang des sterbenden Rokoko" ist es bezeichnet worden. (Hamburg, Kunsthalle)

Friedrich August Tischbein painted in 1801 this soulful picture of Countess Fries. (Hamburg, Art Gallery)

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Hauck

Wilhelm Tischbein, ein Mitglied der bekannten hessischen Malerfamilie, ist durch sein um 1787 gemaltes Bildnis „Goethe in der Campagna" im Gedächtnis der Nachwelt geblieben. (Frankfurt, Städel)

Wilhelm Tischbein is most memorable for his portrait "Goethe in the Campagna", painted ca. 1787. (Frankfurt, Städel)

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Archiv

Die stärkste künstlerische Kraft des Klassizismus war der frühverstorbene Gottfried Schadow. Gruppe der Kronprinzessin Luise und ihrer Schwester. (1795). (Berlin, Nationalgalerie)

Johann Gottfried Schadow, who in 1795 created this group of Crown-Princess Luise and her sister, was the most outstanding figure in classical sculpture. (Berlin, National Gallery)

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Kleinhempel

Auf der Schwelle zum Zeitalter der neuen Kunst leuchtet das Erbe der großen Malerei des Barocks noch einmal auf im Werk des Romantikers Philipp Otto Runge. Bildnis der Eltern, 1806. (Hamburg, Kunsthalle)

The great Baroque heritage on the threshold of modern art rises resplendent in the painting of the Romantic Philipp Otto Runge. Portrait of the Parents, 1806. (Hamburg, Art Gallery)

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Piperdruck

Caspar David Friedrich ist der Schöpfer der „romantischen" Stimmungslandschaft. Im Bild: Das Segelschiff. (Chemnitz, Städt. Kunstsammlung)

Caspar David Friedrich is the creator of the "romantic" landscape charged with atmosphere. "The Sailing vessel." (Chemnitz, Municipal Art Collection)

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Kleinhempel

Die Harmonie einer innig gefühlsbetonten, in sich gefestigten Epoche, noch nicht berührt von der Unruhe einer neuen Zeit, spricht aus diesem Bild einer bürgerlichen Familie, das ein unbekannter Maler, „H. D.", im Jahre 1836 schuf. (Hamburg, Kunsthalle)

The harmony of a deeply sentimental age sure of its own values is revealed in this picture of a middle-class family, painted in 1836 by an unknown artist. (Hamburg, Art Gallery)

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